

MUSICAL COURIER

A WEEKLY JOURNAL
DEVOTED TO MUSIC AND ITS ALLIED ARTS.

Thirty-second Year. Price, 15 Cents. Subscription, \$5.00. Foreign, \$6.00—Annually.

VOL. LXII.—NO. 3

NEW YORK, WEDNESDAY, JANUARY 18, 1911

WHOLE NO., 1608



Photo by the Dover Street Studios, London.

CHARLES DALMORES
As Romeo

THE MUSICAL COURIER

MR. FRANCIS STUART,
TEACHER OF SINGING. PUPIL OF LAMPERTI THE ELDER.

(Ten years in California.)
"Being in full possession of my method of singing, he has the ability to form great artists."
FRANCESCO LAMPERTI.
Studios 1103-4 Carnegie Hall, New York.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY,
Church, Concert and School Positions Secured.
MRS. BARCOCK,
CARNegie HALL, New York.
Telephone: 2634 Columbus.

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography, Normal Courses in Public and Private School Music, Special coaching for church trials.
New York School, 1202 Carnegie Hall.
Address Brooklyn School, 48 Lefferts Place.

MADAM JOSEFA MIDDECKE,
VOICE CULTURE—
PERFECT TONE PRODUCTION.
Only students who wish to study seriously desired.
204 and 206 West 81st St., New York.

PAUL SAVAGE,
VOICE CULTURE.
803 Carnegie Hall,
New York.

MAX KNITEL-TREUMANN,
BARITONE.
Voice Culture—Art of Singing.
Studio, Carnegie Hall.
Mail address: Fifth Ave., New Rochelle, N. Y.

WALTER HENRY HALL,
Organist and choirmaster, St. James' Church, New York; conductor, Brooklyn Oratorio Society; extension lecturer on Church Music, Columbia University. 430 West 116th St., New York City.

J. JEROME HAYES,
VOCAL INSTRUCTOR.
Van Dyck Studios, Eighth Ave. and 56th St.
Phone, 594 Columbus.

ADOLF GLOSE,
Concert Pianist, Piano Instruction. Coach for professional and advanced singers.
Residence studio: 617 West 138th St., City.

FRANK J. BENEDICT,
VOICE CULTURE.
503 Carnegie Hall.
How Beautiful Voices Are Made, 10c; Musical Possibilities of the Average Voice, 20c; Prospectus, 10c.

E. PRESSON MILLER,
TEACHER OF SINGING.
1013 Carnegie Hall.
Telephone, 1350 Columbus.

VIRGIL GORDON,
PIANO INSTRUCTION.
West Eighty-sixth Street Studios.
257 West 86th Street, near Broadway, New York.
Tel., 6910 Riverside. Prospectus on Application.

EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Voice Culture in All Its Branches.
The Evelyn, 101 W. 78th St., New York City.
Telephone: 7048 Schuyler.

MARY HISSEM DE MOSS,
SOPRANO.
106 W. 90th St. Phone 3552 River.

FLORENCE E. GALE,
SOLO PIANIST.
Recitals and Concerts.
Instruction, Leschetizky Method.
151 W. 70th St. Telephone, 5331 Columbus.

MARY T. WILLIAMSON,
SOLO PIANIST.
Recitals, Concerts, Instruction.
Leschetizky Method. 21 East 75th St.
Phone, 1302 Lenox.

HATTIE CLAPPER MORRIS,
TEACHER OF SINGING IN ALL BRANCHES.
1730 Broadway, Cor. 55th St.
Telephone, 4117 Columbus.

FREDERICK E. BRISTOL,
TEACHER OF SINGING.
Ryan Building, Room 111.
No. 140 West 42d St., New York.

MR. AND MRS. LOUIS SAJOUS,
TEACHERS OF SINGING.
The Natural Method of Tone Production founded on the Scientific Laws of Vocal Physiology.
Residence Studio, 2 West 16th St., New York City.

HENRIETTA A. CAMMEYER,
Formerly assistant to Dr. Wm. Mason.
PIANOFORTE INSTRUCTION—MUSICALES.
103 E. 29th St. Steinway Hall.
Phone 2560 Mad. Sq.

MRS. J. HARRISON-IRVINE,
Pianist—Accompanist 864 Carnegie Hall,
Instruction—Coaching New York.
Telephone, 1350 Columbus.

HERBERT WILBER GREENE,
SCHOOL OF SINGING.
864 Carnegie Hall.
Cora Aaron Greene, Pianist.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING.
Studio, 7 W. 42d St. Phone 4236 Bryant.
Residence, 2184 Bathgate Ave. Phone 3967 Tremont.

MARY WAGNER GILBERT,
TEACHER OF PIANO.
Leschetizky Method. Pupil of Xaver Scharwenka.
Studio, 826 Carnegie Hall.

SIGHT READING
For Vocalists and Instrumentalists.
MME. C. TROTIN.
Phone 5410 River. Carnegie Hall Studio 805.
Send for Pamphlet.

GRAND CONSERVATORY OF MUSIC,
Special course of teachers and professionals.
Degrees granted. Thorough course for beginners.
Dr. E. Eberhard, Pres't, 57 W. 93d St., New York.
Phone, 2147 River. (Thirty-fifth year.)

ELIZABETH K. PATTERSON,
SOPRANO. TEACHER OF SINGING.
Studio: 257 West 104th Street.
Phone, 8101 Riverside.

AGNES KIMBALL,
DRAMATIC SOPRANO.
Oratorio. Concert. Recital.
600 W. 127th St., New York. Phone 5798 Audubon.

JANET BULLOCK WILLIAMS,
TEACHER OF SINGING.
122 Carnegie Hall.

SIGNOR FILOTEO GRECO,
THE ART OF SINGING.
Studio: 62 East Thirty-fourth Street, New York.
Telephone: 3747 Madison Square.

LOUIS STILLMAN,
Piano playing according to physiological and psychological laws.
514 West 114th Street, N. Y.

MR. SAMUEL BOWDEN MOYLE,
Voice Culture, Style and Artistic Singing. Perfect Tone, Perfect Diction in English, German, French and Italian. Residence Studio, No. 43 East 21st St., New York City.

MORITZ E. SCHWARZ,
Ass't Organist, Trinity Church, New York.
RECITALS AND INSTRUCTION.
Address Trinity Church, New York.

AMERICAN CONSERVATORY OF MUSIC OF THE CITY OF NEW YORK
(Chartered by Board of Regents.)
EMIL REYL, Director.

SINGING, PIANO, ORGAN, VIOLIN, CELLO.
THEORY AND COMPOSITION.
Grand Opera School, 305 East 86th St.

MRS. WM. S. NELSON,
VOCAL INSTRUCTION AND ACCOMPANIST.
1524 Chestnut St., Philadelphia, Mon. and Thurs.; 589 Main St., East Orange, N. J., Wed.; 1425 Broadway, New York, Tues. and Fri.; 6 Oakwood Court, Orange, N. J.

OTTO W. WITTEMAN,
PIANOFORTE INSTRUCTION.
824 Carnegie Hall, New York.
Tel., 1350 Columbus.

ANNIE FRIEDBERG,
Voice Culture, Art of Singing, Sight Reading, Coaching for Opera, Church and Concert. American representative of Leonard's Illustrated Musical Journal, Berlin. Studio, 51 East 59th St. Residence, 50 Morningside Ave., West.

J. W. PARSON PRICE,
VOICE CULTURE AND ART OF SINGING.
55 West 25th St., New York.
"I can confidently state that Mr. Parson Price's knowledge of the voice, both male and female, and his style of singing entitle him to a high rank among teachers."—MANUEL GARCIA.

JOHN W. NICHOLS,
TENOR.
Concerts—Oratorios—Recitals.
Studios: 801-802 Carnegie Hall, New York City.
Phone, 976 Columbus.

HENRY SCHRADIECK,
Formerly Prof. of Violin, Leipzig Conservatory. Head of Violin Dept., Amer. Institute of Applied Music, N. Y., and Combs Conservatory, Philadelphia. Residence Studio, 535 Wash'n Ave., Bklyn.

DUDLEY BUCK, JR.,
VOCAL INSTRUCTION.
810 Carnegie Hall, New York.

WILBUR A. LUYSTER,
SIGHT SINGING.
(Galin-Paris-Chevé Method.)
Special preparations of church soloists. Normal course of school music. Vocal Instruction—Choral Direction.
Address: Metropolitan Opera School, 1425 B'way

Miss EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Residence, 34 Gramercy Park.
Phone, 3187 Gramercy. New York City.

BRUNO HUNN,
TEACHER OF STYLE, DICTION AND REPERTOIRE FOR VOCALISTS.
The Wollaston, 231 West 66th St., New York.
(Subway express station.) Phone, 8833 Riverside.

EARLE ALBERT WAYNE,
Concerts. PIANIST. Instruction.
Conductor, choral clubs. 1204 Carnegie Hall

W. FRANCIS PARSONS,
BASSO CANTANTE.
Vocal Instruction.
126 West 70th St. Phone, 3009 Columbus.

CLAUDE MAITLAND GRIFFETH
PIANO AND HARMONY INSTRUCTION
Monday and Thursday afternoons, Pouch Gallery
133 Carnegie Hall, New York.
Season Opens October 4th.

Mr. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

EDWIN GRASSE,
VIOLINIST.
Manager H. GODFREY TURNER.
1402 Broadway. Studio, 101 East 176th Street.

JOSEPH PIZZARELLO,
VOCAL INSTRUCTION.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York.

HALLETT GILBERTE,
TENOR—COMPOSER.
Composer of "Serenade," "The Raindrop," "The Bird," "Youth," "Mother's Cradle Song."
Hotel Flanders, 133 W. 47th St.
Phone, 3021 Bryant.

MARK ANDREWS,
CONCERT ORGANIST.
21 E. 17th St., New York, or
295 Claremont Ave., Montclair, N. J.

SIEGMUND GROSSKOPF,
SOLO VIOLINIST AND INSTRUCTOR.
ELISE GROSSKOPF,
SOPRANO—VOCAL INSTRUCTION.
1204 Carnegie Hall, New York.

MRS. REGINA WATSON,
SPECIALTY. Repertoire work with Concert Pianists, and the training of teachers.
46 E. Indiana Street, Chicago, Ill.

JOSEPH JOACHIM SCHOOL,
STRINGED INSTRUMENTS.
Geraldine Morgan, Director.
Orchestral and 'Cello Department, Paul Morgan.
914 Carnegie Hall, New York.

WALTER L. BOGERT,
BARITONE.
Teacher of Singing. Lectures and Recitals.
644 Madison Ave., New York. Tel. 5430 Plaza

FLORENCE HAUBIEL PRATT,
PIANIST AND BALLAD SINGER.
251 West 87th Street.
Tel., 3656 River.

JORGE G. BENITEZ,
BARITONE—TEACHER OF SINGING.
165 West 71st St., New York.
Indorsement by teacher: "Jorge Benitez I consider eminently suited to impart the art of singing in all its branches. Any student who diligently works with him will find great benefit therefrom."
EMILIO DE GOGORZA.

ADELE LAEIS BALDWIN,
CONTRALTO.
Teacher of Singing and Lyric Diction.
Phone, 5757 Columbus. 915 Carnegie Hall.

WALTER S. YOUNG,
VOCAL INSTRUCTION.
801-802 Carnegie Hall, New York

CARL M. ROEDER,
PIANIST—INSTRUCTION.
607 Carnegie Hall 423 E. 140th St

AMY GRANT,
78 West 55th St., New York.
READINGS WITH MUSIC.
"Electra," "Pelleas and Melisande," "Salome," "Enoch Arden," "Parsifal," etc. Instruction.
Tel. 714 Plaza.

CARL FIQUE, Piano
KATHERINE NOACK-FIQUE, Dramatic Soprano.
FIQUE MUSICAL INSTITUTE.
128 DeKalb Avenue, Brooklyn.

ELINOR COMSTOCK,
(pupil of Theodore Leschetizky) announces the opening of a Resident Piano School for Girls in New York City, October 12, 1910. For catalogue, apply to Miss Elinor Comstock, 749 Madison Ave.

Miss GENEVIEVE BISBEE,
PIANIST—INSTRUCTION.
—Leschetizky Method—
Limited number of resident pupils received.
38 East 60th St. Phone, 6109 Plaza

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY, ACCOMPANIST.
Branch Office, "Musical Courier."
954 Eighth Ave., near 56th St.
Phone, 3555 Columbus

ALICE GARRIGUE MOTT,
ART OF SINGING.
172 West 70th St., New York

ESPERANZA GARRIGUE,
ART OF SINGING.
Hotel Colonia, 535 W. 112th St., New York
(near Broadway).

MME. EMMA A. DAMBMANN
CONTRALTO.
Voice Culture and Art of Singing. Concert and Oratorio. Residence Studio, Hotel Calumet,
Phone: Columbus 1628. 340 West 57th St.

MARIE CROSS NEWHAUS,
VOICE CULTURE.
Repertoire and Diction.
434 Fifth Ave. Tel. 6495 Murray Hl.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOCAL CULTURE, 230 East 62d Street.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

T. ANTOINETTE WARD,
PIANO—HARMONY.
Readings with Piano Accompaniments.
Van Dyck Studios, 56th St. & 8th Ave., New York
Tel. 594 Col.

WIRTZ PIANO SCHOOL,
School for Solo Playing, Ensemble Playing, Accompanying and Theory.
Classes in Methods for Teachers.
246 West 121st St., New York.

Mr. AND MRS. THEO. J. TOEDT,
VOCAL INSTRUCTION.
Home Studio: 163 East 62d St., New York

THE BERTA GROSSE-THOMASON
SCHOOL FOR PIANO.
359 DeGraw St., Brooklyn.
330 Fulton St., Brooklyn.
Steinway Hall, Room 16, New York
98 Maple Ave., Morristown, N. J.
Tel. Call, 4207 J. Main.

VON DOENHOFF,
VOICE—HELEN. PIANO—ALBERT
1186 Madison Ave.
Phone: 1332 Lenox.

DANIEL VISANSKA, VIOLINIST.
Returned from Berlin after nine years' successful concertizing and teaching, will accept engagements and a limited number of pupils. Address: 889 St. Nicholas Ave., N. Y.; phone, 3050 Audubon. Mondays and Thursdays, 10 So. 18th St., Phila.

THE VON ENDE VIOLIN SCHOOL,
58 West 90th St., New York.
Violin, Anton Witke, the famous violinist; Herwegh von Ende, J. Frank Rice. Piano, Vita Witke, Albert Ross Parsons, Antoinette Ward. Singing, Adrienne Remenyi, Jacob Massell.

FIDELLA DARIO,
VOICE TEACHER, CHORAL DIRECTOR.
Applicants received Wed. 3 to 4; Thursday 1 to 2.
AND COMPOSER.
303 Carnegie Hall. Phone, 1350 Columbus.

MARGUERITE HALL,
CONTRALTO.
Oratorio, Concert, Recitals. Vocal Instruction.
101 W. 78th St. Phone 7048 Schuyler.

DR. EDOUARD BLITZ,
SCHOOL OF SIGHT SINGING.
808 Carnegie Hall.
Summer Address: Care of Direction Artistique du Kursaal d'Ostende, Belgique.

ELLA MAY SMITH,
INSTRUCTION—PIANO, SINGING, MUSIC, HISTORY.
HISTORICAL LECTURE RECITALS.
Residence Studio: 60 Jefferson Ave., Columbus, Ohio. Telephone, Automatic, 2294.

ROBERTO CORRUCINI,
Vocal Instruction.
GRAND OPERA REPERTOIRE SPECIALIST.
Phone, 37 West 60th St., N. Y. City.
8865 Columbus.

JESSIE DAVIS,
PIANIST.
Concerts—Recitals—Lessons.
Studio: 503 Huntington Chambers, Boston

ALBERTA LAUER,
PROFESSIONAL ACCOMPANIST.
Recommended by Jonas and Teichmüller.
78 West 94th St. Phone 3274 River.

MILTONELLA BEARDSLEY,
PIANIST.
Management, Sawyer Musical Bureau,
1425 B'way, N. Y. City.
143 Carnegie Hall, New York.

A. BUZZI-PECCIA,
ITALIAN VOCAL SPECIALIST.
Especially recommended by CARUSO, SEMBRICH, DE RESZKI and greatest artists.
Circular on application. By mail only
33 WEST 67TH STREET.
Atelier Building.

CARRIE HIRSCHMAN,
PIANIST.
23 West 113th Street Phone, 1936 W. Harlem

DALLMEYER RUSSELL
PIANIST

914 Ivy Street Pittsburgh, Pa.

EMMA BANKS
PIANIST

334 West 85th Street, New York Phone, 2423 Biv.

THE STERNBERGSCHOOL OF MUSIC, Inc.
Fuller Building, 10 South 18th St., Philadelphia.**Mrs. HALL McALLISTER**TEACHER OF SINGING
Musical Management
407 Pierce Building Boston**MARGUERITE MOORE,**

VIOLINIST.

833 Madison Ave., New York.

BALL
Concert Pianist
INSTRUCTION
255 West 97th St.
Phone, 3430 River**MAUD MORGAN**
HARPISST
TEL, 2297 Stuyvesant 13 Livingston Place, New York**HARRISON M. WILD** Concert Organist

KIMBALL HALL, 243 Wabash Ave., CHICAGO

PIANO ORGAN

CONDUCTOR—Apollo Musical Club, Mendelssohn Club

Mme. Hildegard Hoffmann

Soprano and Violin Recitals with

MR. HENRY HOLDEN

Recitals and Piano Instruction

Soloist with New York Philharmonic
and Boston Symphony Orchestra, etc.**STUDIO: Steinway Hall**

Address: 144 East 180th St., New York City

CHAPMAN GOULD SOPRANOADDRESS
2314 Broadway, New York
Telephone, 1828 Riverside**WM. EBANN** 'CELLISTCONCERTS, RECITALS, MUSICALES
Studio 13 WEST 42ND STREET, NEW YORK**LAWRENCE CONSERVATORY** APPLETON, WIS.A school of quality with noted specialists as instructors
WILLIAM HARPER, Dean
Send for Bulletin**VOCAL INSTRUCTION Estelle BURNS-ROURE**33 East 22nd Street
CONCERT DATES—MARC LAGEN, 434 Fifth Ave., New York**ANTON FOERSTER** PIANIST1024 Lawrence Ave.
Chicago, Ill.**CARL BRUCHHAUSEN** PIANISTConcerts, Recitals, Musicales
Telephone, 1946 Plaza
STUDIO: 51 East 59th Street, New York**EDWARD STRONG** TENOR7 West 92d Street
NEW YORK
Telephone, 1434 River**KITCHELL** TENORResidence, 178 West 81st St.
Phone 8884 Schuyler
Mgt. HAENSEL & JONES
1 EAST 42d STREET, NEW YORK**Margaret RABOLD** SOPRANOOratorio, Concerts, Recitals
141 East 16th St., N. Y.**MARX E. OBERNDORFER** PIANIST, ACCOMPANIST, COACHFine Arts Bldg., Chicago
Stereoscopic Musician in conjunction with Anna Shaw Facilities**WILLIAM DOENGES** Violin SoloistViolin instruction, Serck Method
Studio: 1947 Broadway, New York
Phone, 4668 Columbus**VIRGIL** 20th SeasonResults
UnsurpassedEducation from
beginning to
finish

Send for Booklet

Piano School and Conservatory

Enroll for Winter Term, Week of January 3, 1911

Mrs. A. M. VIRGIL, Director
School Removed to 43 West 76th Street, New York**KARLETON HACKETT**TEACHER OF SINGING
Kimball Hall, Chicago**Louise St. John WESTERVELT** SOPRANOConcerts, Oratorios, Recitals
328 Wabash Avenue CHICAGO**CORDELIA W. HULBURD** PIANIST

Grand Forks N. D.

LEEFSON-HILLE CONSERVATORY OF MUSIC

Weightman Building Philadelphia, Pa.

Signor DADDI TenorTenor Manhattan Opera House
Vocal Studio: 51 East 59th St., New York
Tel., 5736 Plaza**MOTLEY** BASSOSoloist St. Patrick's Cathedral
Hotel Bristol, 122 West 40th Street
Phone, 3101 Bryant**RIKER** TENORCONCERT, RECITAL, ORATORIO, INSTRUCTION
The Metaphysics of Singing
708 Carnegie Hall, or 287 West 86th Street**MAXIMILIAN PILZER** VIOLINISTConcert Direction M. H. Hanson
457 Fifth Avenue, N. Y.**CAROLINE HUDSON-ALEXANDER** SOPRANOSoloist Plymouth Church, Brooklyn
Management: WALTER D. ANDERSON, 5 West 30th St., New York
Phone, 240 Murray Hill**LEONTINE DE ANNA** CONTRALTO, OP. BERLIN

HOTEL ENDICOTT, 81st St., and COLUMBUS AVE., NEW YORK

FRANZ KOHLER VIOLINISTMGT. F. W. RUDY
Highland & Center Ave., Pittsburgh, Pa.**ANNE GRIFFITHS** VOCAL INSTRUCTION

8535 Ellsworth Avenue Pittsburgh, Pa.

RIHELDAFFER SOPRANO

Hazelwood Avenue, Pittsburgh, Pa.

E. LUCILLE MILLER SOPRANOAddress all Communications to
S. F. TROUTMAN
Sixth Avenue, Pittsburgh, Pa.**S. WESLEY SEARS,**St. James Church,
22d and Walnut Sts., Philadelphia.
ORGAN RECITALS. INSTRUCTION.**GIOVANNI CASTELLANO** Maestro di CantoIMPOSTAZIONE, REPERTORIO, PERFEZIONAMENTO
VIA VINCENZO MONTI 49, MILANO**R. DE LA MARCA** Voice Culture SpecialistCLINTON APARTMENTS
283 West 42d Street, New York**FRANCES HEWITT** WHITNEY Opera Co., London

Season 1911-1912

MARGARET KEYES CONTRALTOConcert, Oratorio and Recitals
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
Successors to the Wallace Bureau
3 West 34th Street, New York
Personal Address, 2460 Broadway Phone, 4848 River**GOSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART**VICTOR HEINZE, President DR. WM. CARVER WILLIAMS, Registrar
Fall Term now in progress. Students may register at any time.
Address Registrar, 9th Floor, Auditorium Bldg., Chicago, New Phone Nos. 4868 and 4869 Harrison**MARGUERITE VON SCHEBEN** Dramatic Soprano

825 Orchestra Hall, Chicago, Ill.

MURPHY TENOR(St. Bartholomew's)
WALTER D. ANDERSON, Mgr.
5 W. 38th St., New York**ADKINS** BARITONEManagement: LOUBON G. CHARLTON
CARNegie HALL
Personal Address: 34 West 44th Street**VICTOR HARRIS** THE BEAUFORT140 West 87th St.
Tel., 1053 Columbus**MICHALEK** BOHUMIL MICHALEK, Director.The most rigid, searching investigation will result in a strong confirmation of the fact that our
Violin School is immeasurably superior to any similar institution in this country. Year book mailed
free. FINE ARTS BLDG., CHICAGO.**Metta K. LEGLER** DRAMATIC SOPRANO

Address: 628 Orchestra Building Chicago, Ill.

LUCILLE TEWKSBURY SOPRANOAuditorium Building
Chicago, Ill.**SWEET** Teacher of George Fergusson, Berlin; King Clark,
Paris; Dr. Carl Dufft, N. Y.; Geo. Dixon, Toronto;
Shannah Cummings, Katherine Bloodgood, Florence
Mullford, Viola Gillette, Maude Berri, Jeanette
Fernandez, Edith Miller.
Special Operatic Training (Including Action)**BENEDICT** CONTRALTOSoloist, St. Bartholomew's Church
MANAGEMENT
WALTER D. ANDERSON
5 West 38th Street New York
Phone 349 Murray Hill**RICE** TENORTour 1910-11
Has sung to millions of people
MANAGEMENT:
THE SAWYER MUSICAL BUREAU
281 West 88th St., New York City**OPERA SCHOOL OF NEW YORK**Grand Opera Roles and Stage Technique
In English, French, Italian, German
SIG. F. TANARA of Metropolitan Opera Co.
ITALIAN REPERTOIRE
Room 834 Carnegie Hall, New York
Full Equipped Stage for Pupils**HALL** ViolinistQuinlan International Musical Agency
1 West 34th Street New York**THADDEUS RICH** CONCERTMEISTER

PHILADELPHIA ORCHESTRA

WILBUR BACHE BARYTONEThe SAWYER MUSICAL BUREAU
1425 Broadway**Edith Bowyer WHIFFEN** Pianist-Accompanist

3a Calle Roma, Num 41 CITY OF MEXICO

VITTORIO CARPI VOCAL TEACHER IN FOUR LANGUAGES

Florence, Via dei Conti 7, P 2 do

Granberry Piano SchoolGEORGE FOLSON GRANBERRY, Director
Practical Training Courses for Teachers
Artistic Piano Playing
THE FAULTEN SYSTEM
Booklets—Carnegie Hall—New York**VON STEIN** ACADEMY OF MUSICIncorp. Nov., 1907
HEINRICH VON STEIN, President
Fifteenth Street and Grand Avenue
LOS ANGELES, CAL.**JOHN YOUNG** TENORLowerre Summit, Yonkers, N. Y.
Phone, 237 W. Yonkers**ALDRICH PERLEY DUNN** BARITONETEACHER OF SINGING
1710 CHESTNUT STREET, PHILADELPHIA**ORMSBY** SOPRANOFor Dates and Terms Address
HAENSEL & JONES
1 East 42d Street, New York



The Oldest in America
The Best in the World.

CHICKERING & SONS,
ESTABLISHED 1823. BOSTON, MASS.

STERLING Pianos
High Standard of Construction
DERBY, CONN.

The EMERSON
1849—SHORT GRAND—1907

Not so short as to sacrifice tone qualities, but as short as scientific scale drawing allows.
In other words: *Short but not too short.*

EMERSON PIANO CO. BOSTON CHICAGO

CHARLES W. CLARK Distinguished Baritone
Available April and May
MANAGEMENT: REDPATH MUSICAL BUREAU
Cable Building, Chicago

OBERLIN Conservatory of Music
Ideal Environment, College Advantages—Eight Hundred Students Last Year.
OHIO CHARLES W. MORRISON, Director

CINCINNATI CONSERVATORY of MUSIC ESTABLISHED 1867
Miss Clara Baur, DIRECTRESS.
Instructs, trains and educates after the best methods of Foremost European Conservatories. The faculty numbers some of the Leading Musicians and Artists of today.
Location ideal with respect to home comfort and luxurious surroundings. The finest and most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Illustrated Catalogue FREE.
MISS CLARA BAUR
Highland Ave., Oak St. and Burnet Ave., CINCINNATI, OHIO

KRANICH & BACH
PRODUCE **PIANOS**
OF THE HIGHEST MUSICAL TYPE

FACTORY AND WAREHOUSES:
233 to 245 East 23d Street NEW YORK

If you want to make progress in musical study, you must have a good piano.
Try the Conover.

Send for Catalog
The Cable Company.
Manufacturers
Chicago

Strich & Zeidler
GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT
East 140th Street and Robbins Avenue NEW YORK

The EVERETT PIANO. One of the three Great Pianos of the World
THE JOHN CHURCH COMPANY
CINCINNATI NEW YORK CHICAGO
Owners of
THE EVERETT PIANO CO., Boston

M. ELFERT FLORIO Teacher of Singing
Grand Opera Tenor Dramatic ("Scale" Milan)
MAESTRO OF THE REAL "VOCE POSTATA" (ITALIAN VOICE PLACEMENT), the foundation of the whole ART IN SINGING without which "BEL CANTO" or correct singing is an impossibility. VOCAL TRAINING FROM BEGINNING TO ARTISTIC PERFECTION. Professionals prepared and coached in grand opera repertory in all modern languages according to the highest traditions in the leading European opera houses and at the METROPOLITAN. Teacher of EDAMI, Tenor, Royal Opera, St. Carlo, Naples; JOHN O. BLACK, Baritone, Royal Opera, Berlin; LILLA BRETON, Soprano, Opera House, Venice; V. SULLIVAN, Tenor; E. OROMONTE, Concert Baritone; ORISCA WARDEN, Concert Soprano, and many other prominent artists.
Studios: 104 West 79th Street, New York. Cable Address: "FLORIEL," Phone, 7062 Schuyler

WINDOLPH FOSTER COLORATURA SOPRANO
Management: E. S. BROWN CONCERT DIRECTION, 42 W. 30th St. New York
MEZZO-SOPRANO CONTRALTO
Exclusively Management: MARC LAGIN 434 Fifth Ave., N. Y. City
A. VIRGIL Virgil School of Music
45 East 22d St., New York
Winter Term Begins January 3d
SEND FOR PROSPECTUS

Place Items.
SOPRANO
ST. BARTHOLOMEW'S CHURCH, NEW YORK
Management: WALTER R. ANDERSON
5 West 38th Street

ALOIS TRNKA
CONCERT VIOLINIST AND INSTRUCTOR OF THE SEVCIK METHOD
Graduate of Prague Conservatory under Prof. O. Sevcik.
76 West 118th Street, New York
Phone, 205 Harlem

PAUL DUFALT
TENOR
CONCERTS and ORATORIO INSTRUCTION
Specialty, French Diction
339 West 23d Street
Phone, 2902 Chelsea

EDNA BLANCHE SHOWALTER
COLORATURA AND LYRIC SOPRANO
Soloist with New York Symphony Orchestra
WEEK NOV. 14th
Under Exclusive Management, HAESELE & JONES
One East 42d Street



JANUAR ST., 21.
BERLIN, W., December 31, 1910.

One hundred and four years ago, on December 23, 1866, a violinist named Franz Clement gave a concert in the old Theater an der Wien, in Vienna. The program, among other things, contained the following announcement: "A new violin concerto by Mr. Ludwig von Beethoven will be played by Mr. Clement." An eye witness declared that Clement played the concerto *prima vista*, as Beethoven had not finished the violin part until just before the concert. This seems far fetched. Certainly no violinist today would dare attempt to read at first sight in public the Beethoven concerto. But one hundred years ago some remarkable feats of sight reading were performed; it is a well known fact that Paganini, for instance, played at sight the difficult duets that Lafont had written and which he had practised a whole year prior to his celebrated public duel with Paganini with fiddles as weapons. But Paganini was one of the immortals, while Franz Clement's name has long since been forgotten. It deserves to be resurrected, however, because of the fact that the Beethoven concerto was dedicated to him and because he was the first one to play it. The dedication in Beethoven's own hand in the autograph manuscript of the work, which is now the property of the Royal Library at Vienna, reads: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Teatro a Vienne, dal L. von Beethoven, 1806," so there can be no doubt that Clement was the violinist to whom Beethoven first dedicated the concerto. When it appeared in print in 1808, however, it was dedicated to Steffan von Breuning, and Beethoven's own arrangement of the work for piano bears the dedication: "A Madame de Breuning, née Noble de Wering." Beethoven began and completed the concerto in 1806, the same year in which he wrote the C minor symphony.

Highly interesting is the opinion of connoisseurs of the time as to the merits of the new concerto. This opinion is revealed in a criticism of the work written by one Johann Nep Moeser in the Vienna Theater Zeitung. Moeser was a man of position and of influence at court and in the literary and artistic world. He did not write merely his own impressions, but he sought rather to give the consensus of opinion of the leading connoisseurs of Vienna, with whom he was in close personal contact. He wrote: "Concerning Beethoven's violin concerto, the opinion of connoisseurs is unanimous. This opinion admits that the work has numerous beauties, but it cannot help recognizing that the connections are quite illogical and that the eternal repetitions of certain vulgar parts could easily become tiresome. This same opinion says further that Beethoven ought to make better use of his acknowledged great talents and to give us works like his first symphonies in C and D, his charming septet in E flat, his interesting quintet in D major and others of his earlier compositions, which will always assure him a place in the front rank among composers. We are afraid, however, that Beethoven and the public both will fare ill, if he continues on the road which he is traveling. In this way music could soon come to such a pass that those who are not thoroughly conversant with all the rules and technicalities of the art would derive absolutely no more pleasure from it; on the contrary, they would be crushed by the multitude of disconnected and overburdened ideas and the continual tumult of certain instruments which are supposed to add character, and would finally leave the concert with a disagreeable feeling and all tired out." What would Moeser say to Richard Strauss' "Don Quixote" or to Max Reger's "One Hundredth Psalm"? At the conclusion of his criticism, which, as I stated above, reflected the spirit of the times rather than the critic's own impressions (he probably had none), Moeser remarks that the public seemed greatly pleased with the new concerto and that they rewarded Clement "mit lärmenden Bravo." This simply illustrates how far ahead of the connoisseurs the general public was in appreciating a new and great work. This thing has repeated itself in history ad infinitum.

It was nearly forty years after the premiere that the Beethoven concerto began to get a foothold among artists

and the music loving public, and this was due to the untiring efforts of Joseph Joachim, who, during the sixty-five years of his active public life, gave his best efforts to the reproduction of this, the chief piece in violin music. By 1860 Joachim had made the work popular. *Vieuxtemps* played it in Vienna in the thirties, as a boy of thirteen, and it was occasionally heard at the hands of other violinists; even Paganini was very fond of the Beethoven concerto and he occasionally played it to his friends, but never in public. It remained for Joachim, however, to become its great apostle. He was also the first one to reveal the beauties of the F major romance, which was quite unknown in Vienna when Joachim played it there in the fifties.

The comparatively rapid introduction of the Brahms concerto was also due to the missionary work of Joseph Joachim, although Hugo Heermann, too, did a great deal in that direction. When Brahms was composing the concerto in 1877 he repeatedly sent the violin part to Joachim for criticism and corrections, but the violinist refused to make any changes. At that time Brahms frequently went to Frankfurt to confer with Clara Schumann. It is well known that Brahms submitted his composition to Joachim, but the musical world is not so familiar with the fact that Brahms had unbounded confidence in Clara Schumann's judgment and that he would publish no work before laying it before her for criticism and comment. One day while on a visit to Frankfurt, the composer called on Hugo Heermann with the manuscript of the violin concerto and



STRAUSS' STUDY AT HIS GARMISCH VILLA.

asked for his criticism, saying that he had little confidence in Joachim's judgment, because he was his personal friend. Heermann studied the concerto and made a few changes in some of the passages, but Brahms himself did not notice them when Heermann played the work for him. Cesar Thomson also made some changes in the violin part, and when he played the concerto for Brahms, the composer admitted that the passages sounded better than as originally written by him. Joachim, however, stuck literally to Brahms' original setting of the violin part, and as the work became known chiefly through his playing of it, the unviolinistic original version is the one that has become popular. With all due reverence to the composer's ideas and intentions, there can be no doubt that certain changes in some of the passages of the violin solo would have enhanced the effectiveness of the concerto without in any way jeopardizing the intrinsic merit of the composition as a whole.

According to Nottebohm, Beethoven changed certain parts in the solo part of his concerto, adapting them more to the idiomatic requirements of the violin, and this was done undoubtedly at the suggestion of Clement, whose practical knowledge of his instrument was of value to Beethoven. Indeed, Beethoven himself had a fair practical knowledge of the violin, as he had played the instrument in his youth, although always unwillingly, having been forced to do so by his father. Brahms, as any violinist can see at a glance, knew nothing whatever about the character of the violin; he himself well realized his shortcomings in this direction and he repeatedly insisted on Joachim's suggesting changes in the more difficult passages for the solo instrument. Joachim often gave suggestions to Max Bruch as to the setting of the violin part of his concertos, and these suggestions were accepted; David did the same with Mendelssohn in the case of his violin concerto. This consistent obstinacy on the part of Joachim in refusing to offer any suggestions whatever for the improvement of the violin part of the Brahms concerto is peculiar; it cannot have been a question of artistic conscience alone, for he did make suggestions for changes in other compositions by Brahms; in the D minor piano concerto, for instance, Joachim, curiously enough, frequently offered suggestions which Brahms followed, and in the symphonies, too, the violinist's advice was often asked for and heeded. Joachim had a hard time of it in intro-

ducing the violin concerto. He began to play it in 1878 and for a time numerous music societies would not engage him, because he insisted on playing Brahms everywhere. Today every conservatory fiddler essays it.

But to return to the Beethoven violin concerto. It was played at the fifth Philharmonic concert under Nikisch's direction by Carl Klingler, a Joachim pupil in whom the master took a great interest. He played it with much the same conception and in the same style that Joachim played it during the last years of his life, but the Joachim of 1905 was not the Joachim of 1860. Those of his pupils who imitated him as an old man did not act wisely. Klingler's performance was estimable, creditable, but it lacked physiognomy and character. That is not the kind of violin playing that the public requires nowadays. Joachim was a great man in his day, but Thomson, Kreisler and other violin heroes of our own day have set up new traditions. The two symphonic numbers of the program were Paganini's D major suite and the Brahms C minor concerto. The suite was given a wonderful performance by Nikisch and his men. When August Wilhelmj picked out the air and arranged it as a violin solo for the G string alone, this suite was practically unknown, but today it is a favorite concert number. The air in the Wilhelmj arrangement has become world-famous. Wonderful beyond description was Nikisch's interpretation of the Brahms first symphony. He reproduced the great work in glowing colors and with a warmth and verve that quite carried the audience away.

Among the concerts of the past week, which were few in number because of the holidays, one of the most important was that given with the Philharmonic Orchestra by Fritz Steinbach, that well known conductor of Cologne. His program was made up entirely of well worn classics, as the Schubert unfinished symphony, the Schumann piano concerto, of which Arthur Schnabel gave an excellent interpretation, and the Brahms C minor symphony, which has always been a special hobby with Steinbach and which unquestionably is the best thing he does. His reading of the work was big, robust, sonorous and full of fire and enthusiasm. It differed widely from the recent wonderful interpretation of Nikisch at the last Philharmonic concert. Steinbach has for years been considered a great Brahms interpreter, but I certainly prefer Nikisch in Brahms, although he shines more brilliantly in certain compositions of other composers. Schubert and Schumann do not lie well for Steinbach, but he received a warm welcome, nevertheless.

A successful piano recital was given in Beethoven Hall on Friday by Leo Kestenberg, who, in emulation of his famous master, Busoni, played a Liszt program. Kestenberg is a young pianist and musician of importance. He already has a splendid command over the technical resources of his instrument and his interpretations revealed the earnest, thinking musician of good taste and superior judgment; that he could hold the attention of the listeners throughout a program made up entirely of the more serious compositions of Liszt spoke well for his individuality as an artist. Kestenberg played superbly throughout the evening and the salvos of applause with which his efforts were rewarded were well earned.

Julia Culp's second song recital again brought out an audience that filled Beethoven Hall to its utmost capacity. This time the celebrated singer was heard in lieder by Brahms, Wolf and Beethoven; she sang six each by Brahms and four by Beethoven. Julia Culp is today the most successful lieder singer in Germany. Every music society and every town in the Fatherland clamors for her services; she is also beset with offers for tours through Russia, Italy, Hungary and Scandinavia. It is easy to understand this immense popularity of Julia Culp on hearing her sing, for she has all the requisites of a great lieder interpreter. She has a sweet, pure, sympathetic mezzo voice that makes an immediate appeal to the listener because of its sheer loveliness and exquisite timbre; her technical control over this wonderful organ is perfect; she is furthermore gifted with a high order of musical intelligence, so that her conceptions give to the hearer a most vivid picture of the song she is singing—and her versatility in this respect is remarkable, for she compasses in one program the entire gamut of human emotions. The artist has those three great requisites for a successful career on the concert stage—a marked individuality, a glowing temperament and a charming stage presence; as she is also invariably exquisitely gowned, she fills every desire of the ear, mind, heart and eye. Is it any wonder that with all these attributes Julia Culp today as a lieder singer stands absolutely hors de concours?

Richard Wagner's forgotten C major symphony is to be published by Brockhaus, of Leipzig, and the work will be given in Berlin by Nikisch at a Philharmonic concert on February 13, the ninety-eighth anniversary of Wagner's birth. The manuscript of the work has lain idle for many

years in the archives at Bayreuth. The original autograph score disappeared many years ago and has never been found, but from the separate orchestral parts of the manuscript a new score was written by Anton Seidl, when he was so closely associated with Wagner in the seventies. The score was then revised by Wagner himself and he conducted in person a performance of the symphony in Venice. That, by the way, was the last time that Richard Wagner wielded the baton. He composed the symphony when he was eighteen years old, or in 1831. Five years later he sent it to Mendelssohn together with the following interesting letter, which has all these years been lying in the private archives of the Mendelssohn family and which has just been published:

MAGDEBURG, April 11, 1836.

TO FELIX MENDELSSOHN-BARTHOLDY:—I beg you to accept from me as a present the enclosed symphony, which I wrote at eighteen years of age. I request nothing further in the way of reciprocation than that you, in a leisure hour, will read it through, and perhaps it will serve to prove to you my serious endeavors and my industry.

With veneration,

Yours,

RICHARD WAGNER,
Musical Director.

Oskar Fried has been having some very disagreeable experiences in St. Petersburg. The reports vary; according to some the authorities have ordered him to leave the country. The Börsen-Courier gives the following account of the difficulties in which Fried became involved:

Oskar Fried is said to have been arrested last Monday in St. Petersburg for alleged lèse-majesty and therefore could not lead the performance of the Beethoven ninth symphony, which he was to have conducted there on Wednesday. The whole affair seems to have resulted from the rival maneuvers of the Siloti concerts, which were directed against the Kussewitzky concerts, for which Fried was engaged. In making arrangements with two members of the orchestra for the number of rehearsals, one of whom did not understand German at all, it was decided upon between them and Fried that four rehearsals should be held. When the orchestra suddenly announced that they could play only three rehearsals, Fried replied: "The number of rehearsals is simply a question of money, and, after all, one can get anything in Russia for money." Two members of the orchestra maintained that Fried's statement that everything in Russia was to be had for money, implied that even the Emperor could be bought. Next day, when the rehearsal was to have taken place, the orchestra refused to play under Fried on account of this alleged expression. Further, Fried was privately advised by Siloti to leave town as soon as possible, because he would otherwise be arrested. Thereupon Fried placed himself under the protection of the German Embassy, where he was assured that immediate imprisonment was out of the question, since so far there was no proof of the alleged lèse-majesty. The concert in question took place in the meantime under another conductor. The affair will have a sequel in any event, as Fried proposes to enter a protest.

The premiere of Richard Strauss' "Rosenkavalier" has been postponed for one day, so it will be given on January 26 instead of January 25. The price of seats for the performance will be about \$4, the ordinary box office prices. There will be present at the premiere nearly 300 critics from all over Europe.

Richard Strauss is fond of playing ball when summering at his Bavarian home in Garmisch, and a friend who has often played with him there reports that themes for his "Rosenkavalier" frequently occurred to Strauss during the game. Every now and then he would stop suddenly, let the ball fall to the ground, take out his notebook and pencil and jot down an idea. Several of the

prettiest melodies of the "Rosenkavalier" occurred to him in this way. In general, inspiration comes to Strauss at any time or in any place, and he always immediately jots down the ideas, no matter where he is or what he is doing. In working out his ideas at the piano later he is very thorough, often copying and correcting a part half a dozen times; sometimes he remodels practically the entire composition four or five times. First of all, if it be an opera, he literally steepes himself in the libretto. For Strauss the easiest and most agreeable part of writing an opera is the instrumentation; he instrumentates with the greatest ease and often sits at his desk at work on the score for twelve hours at a stretch.

Ludwig Hess, the celebrated German concert tenor, will make a tour of the United States next season under the management of M. H. Hanson. During the past eight years Ludwig Hess has been heard extensively throughout Germany, Austro-Hungary, Russia, Finland, Scandi-



LUDWIG HESS,

Celebrated German concert tenor, who is to tour America next season.

navia, Holland, Belgium, France and Switzerland, and his success has everywhere been enormous. The press in all these countries has paid remarkable tributes to his powers as a vocalist. The Hannover Courier calls him "the leading concert singer of the present day." Heinrich Breiding, the distinguished critic, writes of him, "His phenomenal voice (a most powerful heroic tenor with the most delicate lyric nuances) reminds us in its piano very forcibly of Caruso; its forte is more inclined toward the austere beautiful Teutonic shadings, bringing recollections of Heinrich Vogel and Albert Niemann in its train. Hess is quite unparalleled in his recitative and

interpretative powers, only perhaps to be compared with Dr. Ludwig Wüllner, and the whole army of German critics are unanimous on this point. The technic of his vocal art has been brought to the highest pitch of perfection, especial stress having been laid on mental and refined qualities." Another celebrated German critic, Dr. Oswald Kuehn, writes of Hess in the Neue Musik Zeitung: "The impression made by his quite exceptional artistic personality, his charm of temperament and happy combination of musicianship and poetry, is one of remarkable fascination. It is the same everywhere; Hess comes, sings and conquers." Ludwig Hess not only is an exceptional singer, but he also is an admirable all round musician, being a skilled pianist and a successful and experienced conductor. While he makes a specialty of the interpretation of German lieder, he is an adept, too, in singing Italian arias, having made a thorough study of the Italian school of singing. I recently heard him give a wonderful rendition of the beautiful and little known aria, "Alma Soavi e cara," from Donizetti's forgotten opera, "Maria di Rohan," which by the way, has been effectively instrumentated by Ludwig Hess himself. He sang this aria with great beauty of tone production, intense feeling and exquisite taste. Immediately afterward he also gave admirable interpretations of some well known Schumann and Schubert lieder.

The Vienna Royal Opera recently performed for the first time Johann Strauss' "Gypsy Baron." The widow of the composer was present and she expressed herself as delighted with the performance, particularly with the Czipsa of Madame Charles Cahier. Madame Strauss sent the singer a beautiful laurel wreath.

Ida Hiedler has been engaged as successor to Emilie Herzog as one of the principal teachers of singing at the Royal High School. The Scharwenka Conservatory has engaged as a new singing teacher J. Raatz-Brockmann.

ARTHUR M. ABELL.

Emma Koch Compared with Clara Schumann.

When Emma Koch made her first appearance in Chemnitz at a symphony concert, playing the Beethoven G major concerto, the critic of the Chemnitz Tageblatt wrote:

In Emma Koch we have a second Clara Schumann. Her playing is musical perfection and is characterized by sincerity, fidelity and beauty, as well as by strength, elegance and a wealth of tone color. With her one feels that es rit and feeling stream from her finger tips. Her delivery is soulful and permeated with an ideal charm.

During the same season she played in Hannover, and the Courier of that city said:

The soloist of the evening, Emma Koch, hitherto quite unknown here, took her hearers by storm. I have seldom heard a pianist in whom distinguished appearance and playing were so wedded. Fräulein Koch's piano is wonderfully soft and resonant, and even in forte her touch is never hard, and the depth of feeling and soul of her delivery are to be praised even more than these remarkable qualities. It was an unalloyed pleasure to listen to her playing.

A Wiesbaden critic wrote after her debut in that city in great praise of her Beethoven playing and then continued:

Emma Koch revealed herself a bravura player with a virtuoso technic equal to all modern demands, as was shown by her piquant and refined performance of Moszkowski's "Etincelles" and by her brilliant rendition of the big tarantelle by Auber-Liszt. After stormy recalls she gave Liszt's A flat valse impromptu as an encore.

VERNON SPENCER

HEILBRONNER ST. 16, PORTAL II.
BERLIN W.

Romeo **FRICK** Baritone

Concert Direction LEONARD for Germany
DANIEL MAYER for England
STUDIO: Guntzel St. 17, Berlin W. Germany

LOUIS BACHNER

PIANIST AND TEACHER

BERLIN

Address: Warburg Str. 27, Berlin, W.

ALEXANDER

HEINEMANN

The Great German Lieder, Ballad and Oratorio Singer

KGL. KAMMERSÄNGER

(Royal Court Singer)

First American Tour

EXCLUSIVE MANAGEMENT:

R. E. JOHNSTON

(By arrangement with Concert Direction, Arthur Bernstein, Holzgraben 6, Hanover, Germany)

St. James Building, Broadway and 26th Street,

New York City



OMAHA'S MUSICAL REPORT.

OMAHA, Neb., January 7, 1911.

"Unmusical Omaha," of past seasons is certainly fast forsaking any right to the title, for aside from the fifteen brilliant concerts which will be presented under the B. H. W. management, it will have three spring music feasts. Though the date has not been finally settled, the May Festival Association will give a series of four concerts in early April, bringing the Minneapolis Symphony Orchestra. On April 26 and 27 the Sängersfest Association has arranged for three concerts with the St. Paul Orchestra, and on May 15 and 16 the Mendelssohn Choir will have the support of the Theodore Thomas Orchestra and six soloists for three concerts in the Auditorium. Plans for the last venture are quite complete as committees have been appointed for each department of activity and a three thousand dollar guarantee is promised.

Madame Sembrich, assisted by Frank La Forge, the brilliant composer-pianist, was presented at the Brandeis Theater on Tuesday afternoon, January 3, as the second extra attraction given under the B. H. W. management. Mr. La Forge's superb work at the piano proved a delight.

Madame Kirkby-Lunn will sing on the afternoon of January 17 and on January 24 the Cincinnati Symphony Orchestra will give a symphony concert.

Frank O. Newlean, teacher of singing, announces a series of weekly recitals to be given by his advanced pupils.

Bella Robinson, pianist, announces a series of artist-pupils' recitals, the first to be given on January 18 in the Y. W. C. A. Auditorium by Genevieve Berry, of St. Joseph, assisted by Ellouise Sheppard, soprano, of Chicago. EVELYN HOPPER.

Diatonic Diplomacy.

When Lully, the celebrated composer, was once deemed dangerously ill, his friend sent for a confessor, who, finding his situation critical and his mind agitated and alarmed, told him that there was only one way by which he could obtain absolution, and that was by burning all that he had composed of his new opera, to show a sincere repentance for his sins he had committed by publishing so many. Remonstrance was vain; Lully burned his music, and the confessor after performing the holy office withdrew. Lully soon after grew better and a nobleman, who was his patron, calling to see him, was informed of the sacrifice which had been made. "And so," said he, "you have burned your opera; and you are really such a blockhead as to believe in the gross absurdities of a monk?" "Stop, my

friend, stop," said Lully, whispering in his ear, "I knew very well what I was about; I have another copy."—San Francisco Argonaut.

Leila S. Holterhoff's London Success.

Leila S. Holterhoff, the young American singer, made her debut in London in a recital at Bechstein Hall on December 5, winning an unqualified success. The pure quality of her voice, her technical facility, good phrasing,



LEILA S. HOLTERHOFF.

excellent diction and sympathetic, genuine delivery were enthusiastically commented upon by public and press, and the young artist will hereafter be sure of a hearty welcome as often as she returns to the great city on the Thames, which has been the scene of so many successes and failures in all walks of life. The appended press notices speak for themselves as to Miss Holterhoff's success:

A voice of beautifully pure quality; technic strong and phrasing admirable. . . .—The Daily Telegraph, December 6, 1910.

The program of Leila Holterhoff's song recital at Bechstein Hall yesterday afternoon testified to the artistic taste of the concert giver.

No finer selection of Franz's peerless lieder could have been made than that which formed the first group. There is a certain expressive calmness about her delivery in songs of this nature that has a special appeal. Her interpretation of Debussy's "Les Cloches" and "Romance," and English songs by Walter Rummel, Charles Willeby and Margaret Lang, showed that the concert giver did not reserve her splendidly clear diction for German works.—The Standard, December 6, 1910.

At the Bechstein Hall on Monday a recital was given by Leila S. Holterhoff, who is the possessor of a soprano voice of exceptional quality and good technic. . . .—What's On, December 10, 1910.

Leila S. Holterhoff, a young soprano from Los Angeles, who has had the misfortune to be blind from her childhood, has given an interesting recital at Bechstein Hall. Her voice is of beautifully pure quality, and she has much technical facility and a broad sweep in phrasing, but the expressive side of her art has not yet been fully developed. Miss Holterhoff was heard to best advantage in songs of tender and quiet character.—Ladies' Pictorial, December 12, 1910.

Few singers combine the excellence of diction which distinguished the vocal recital given by Leila S. Holterhoff at the Bechstein Hall yesterday afternoon. Whether in German, French or English, the artist disposed of the linguistic difficulties with no suggestion of artificiality. Her vocal attainments were made the more remarkable from the fact that she is sightless, a misfortune which overtook her in childhood. Though it is small in volume, Miss Holterhoff has a soprano voice of much charm and possessing the mobility essential in a lieder singer. Her program consisted of three German groups by Franz, Wolf and Strauss, respectively; a French group by Debussy, and three interesting English songs, "The Little Piper," by W. M. Rummel; "A June Morning," by Charles Willeby, and "An Irish Love Song," by Margaret Ruthven Lang. If one group found neater expression than another it was perhaps Debussy's "Les Cloches," "Romance" and "Mandoline," the imaginativeness of the writing finding an unusually sensitive vocal response. Not a little of the success of the recital was due to the sympathetic accompaniments of Fritz Lindemann.—Morning Post, December, 1910.

Medicine in Music.

When Verdi's "Macbeth" was given for the first time in Dublin, the long interlude preceding the sleep walking scene did not altogether please the galleries. The theater was darkened—everything looked gloomy and mysterious—the music being to match. The curtain rose, and the nurse and doctor were discovered seated at the door of Lady Macbeth's chamber, a bottle of physic and a candle being on the table that was between them. Viardot (who was playing Lady Macbeth) was waited for in the most profound silence—a silence which was broken by a voice from the gallery crying out, "Hurry, now, Mr. Lavey, tell us, is it a boy or a girl?" The inquiry nearly destroyed the effect of the whole scene by the commotion it created.—San Francisco Argonaut.

The Bohemian Emperor Franz Josef Academy of Art and Science not long ago distributed prizes for compositions at Prague, and made these awards: Two thousand crowns to Josef Suk for a tone poem, "Ein Sommermaerchen," a second prize to Rudolf Kartel for his symphonic fantasy, "Ideale," and a third prize of 500 crowns to Ottakar Sin for "King Menkera," also a symphonic poem.

ADOLF MÜHLMANN
BERLIN, KANTSTRASSE 148
For twelve years Sargano at the Metropolitan Opera, gives strictly individual
SINGING LESSONS

addresses: HME. SCHUMANN-HEINE, GERALDINE FARRAR, DIPPEL, SCOTTI, SAFONOFF

FRITZ MASBACH
PIANIST and TEACHER
PIANO INSTRUCTION
BERLIN W. Uhland Str., 39

EDGAR STILLMAN-KELLEY
STEINWAY HALL, NEW YORK, N.Y.

E. POTTER FRISSELL
Leschetizky Method
For ten years a highly successful teacher of this famous method. Certificated and highly endorsed. Pupils appear frequently in public recitals before a musical audience. Special attention to Teacher's Course; also to piano harmony and theory. Apply, Eisenstuckstr. 16, Dresden, A. Germany.

GEORGE FERGUSSON
BARITONE
Vocal Instructor
AUGSBURGER ST. 64, BERLIN W., GERMANY

MAURICE A. ARONSON
Vera Kaplun
Pianist-Pedagog
Sole assistant of
LEOPOLD GODOWSKY
ARENBERG RING 9, TÜR 6, WIEN III., AUSTRIA

HOWARD WELLS
PIANIST AND TEACHER
Authorized Representative of
LESCHETIZKY
Berchtesgadenstr. 24 Berlin W., Germany

LEILA S. HÖLTERHOFF Concert Soprano
Touring Europe Season 1910-11
Exquisite renditions of the Wolf and Strauss songs, as well as the Brahms, gave unusual pleasure and were models of distinctive musical and interpretative execution.—Münchener Post, Munich, Nov. 1, 1910.
Address: Regensburger St. 26 Berlin, W., Germany

JULIUS CASPER
Address: Care Concert Direction
WOLFF, Berlin, W. Flottwell St. 1

VIOLIN VIRTUOSO now concerting in Europe
"The tradition of JOACHIM especially in the first allegro (Beethoven concerto) was very evident."—Vossische Zeitung, of Berlin.
"A highly endowed violinist. He rendered the Brahms' concerto in an absolutely masterful manner. His playing is distinguished by beauty of tone and great power."—Deutsche Tages Zeitung, of Berlin.

MAX WERTHEIM
Formerly Grand Opera and Concert Tenor
VOCAL TEACHER
Konstanzer St. 6
(Near Kurfürstendamm)
BERLIN W., GERMANY
Telephone Wilmersdorf 4668



56 BLOOMSBURY ST., W. C. }
London, England, January 7, 1911. }

Sousa, the "Incomparable March King," will finish his London engagement of one week at Queen's Hall, tonight. Nothing succeeds like success, which may refer to the financial as well as artistic end of all things, and Sousa and his Band have been an unqualified success in both departments of consideration. Toward the end of the week the entire seating capacity of Queen's Hall has been sold out for every concert, and on Friday, when an entire program of Sousa compositions was given by special request, the demand for seats far exceeded the supply. At every concert the greatest enthusiasm prevailed and the demand by the audiences for the Sousa marches played as encore numbers knew no limit, two and three encores having to be played after every programmed number. There is no questioning the admiration of English audiences for Sousa and his genre of musical composition. At the first concert, on Monday afternoon, when it might have been expected that a slight lack of enthusiasm would prevail, quite the contrary was the case. At the close of the "Stars and Stripes" (played as an encore number) two old English ladies occupying seats well up front were seen to wave their handkerchiefs and nod and smile in the most animated fashion, which was an extraordinary occurrence to witness in Englishwomen, whose manners are invariably so very conservative and reserved. And there was an old white haired, very distinguished type of Englishman sitting not far from the two old ladies who kept rising from his seat and applauding and calling "Bravos," all of which goes to prove the magic that lies in the sway and swing of the Sousa marches when conducted with the tremendous rhythmic impulse that Sousa imparts to each and every one of them.

Many entertainments were given in honor of Mr. and Mrs. Sousa and their two daughters, who are also making the tour. At the Carlton Hotel, January 4, a delightful reception and supper was given by Mr. and Mrs. Thomas Quinlan, when many noted and professional people were present.

It is about five years since Sousa last visited Europe and England, appearing before King Edward and Queen Alexandra at Sandringham and at Windsor, the King on this occasion bestowing on him the decoration of the Victorian Order. Other honors conferred upon Sousa were the Grand Diploma of Honor of the Academy of Heineault, in Belgium; and the French Government decorating him with

the Palms of the Academy, besides making him an Officer of Public Instruction.

January 9 Sousa and his Band will leave London by special train for Hastings, where they will open their two months' English Provincial tour.

"At the present moment Sousa is in command of the best band he ever has led," as the New York editor of *THE MUSICAL COURIER* said on the occasion of Sousa's concert in the Metropolitan Opera House, November 6, 1910, "and each department of the organization contributes its skillful share toward the perfect ensemble. At times the clarinets almost convince one that they have string quality, and no brass section in a mixed orchestra ever played with more mellow and subdued reserve than the tubas, saxophones, trombones, cornets, and sousaphones in this marvelous band."

Two excellent soloists accompany Sousa on this tour, Virginia Root, soprano, and Nicholine Zedeler, violinist; besides Herbert L. Clarke, cornetist, an old favorite on all Sousa tours. Miss Root has an exceptionally well trained voice, of sympathetic timbre, and she was well received at every concert. Miss Zedeler, who was for several years a pupil in Berlin of Theodore Spiering, is a very gifted young violinist. She has a good firm bow arm, her tone is smooth and sustained, and her intonation is exceptionally true. Her interpretations of the Saint-Saëns "Introduction and Rondo Capriccioso," and the finale from the Mendelssohn concerto proved both her innate good musical sense and finished technic. Herbert Clarke's playing of his own composition, "Showers of Gold," at the opening performance at once established him in the good graces of his London audiences. His tone has all the smooth, mellow, resonant quality long famous as the "Clarke tone," and his technic is as infallible as ever.

As a commentary on the knighting of Henry J. Wood, the *Musical Standard* of January 7 has the following interesting paragraph:

Some three or four years ago—it may be more—we mentioned that we had examined numerous Honors' Lists, and deplored that the honor of a knighthood so seldom fell upon a musician. When (we asked) shall we be able to write—Sir Henry J. Wood? Very promptly a well-known composer told us it was quite unusual for a young man like Mr. Wood to be knighted—that he might wait patiently, etc.—that a well-known elderly musician had yet to become a knight. (He is not one to this day!) We said at the time we were absolutely in ignorance whether Mr. Wood wished or not the distinction or preferred to work on without it. Let us add that we are glad music has not been ignored in the latest Honors' List. To cut matters short, we, in company with many others, congratulate Sir Henry J. Wood! He fully deserves the honor vouchsafed to him. To elaborate upon his hard work in popularizing the finest orchestral music in the concert room in London would weary our readers, who, needless to say, must be fully aware of the facts of the case. So we conclude our paragraph, and pass on to other things.

Godowsky, who will give a recital in Bechstein Hall, January 28, will include in his program his new piano sonata.

Oscar Hammerstein, now returned to New York, was in London several weeks superintending the building of his London Opera House, the foundation of which is complete and the scaffolding in construction for the addition of the building proper. Mr. Hammerstein had a busy time while in London attending to his new house and to the showers

of letters, telegrams, and telephone messages received by him. It is said that he engaged a (cold?) storage room in London to preserve all the names and addresses of artists of the past, present and future, accruing to him while here.

Another personage of operatic fame and glory departing from here today after a few days' visit is Puccini, who is returning to Milan.

Owing to the great success that Horatio Connell has had in America, he has been specially re-engaged for another American tour for the season 1910-1911. Mr. Connell will appear with the New York Symphony Orchestra, the Minneapolis Symphony Orchestra, the Detroit Philharmonic Society, and with many of the spring festival societies and orchestras. He will return to England next October to fill several engagements here, afterward again returning to America.

Margaret Meredith, whose compositions, the "Requiem on the Death of Queen Victoria" and "The Passing of King Edward VII," are to be given by the Leeds Philharmonic Chorus and the London Symphony Orchestra, January 13, has just returned from Leeds, where in conjunction with Wassily Safonoff she conducted the special rehearsals of her works which will be given under Safonoff in London.

The official announcement is made that Joseph Beecham has joined the board of directors of the Palladium, London's new music hall. The board now consists of four members: Walter Gibbons, to whose enterprise the Palladium directly owes its inception; Joseph Beecham, who has been the backer of the Thomas Beecham Opera at Covent Garden; George Dance, and Arthur Copson Peake, chairman.

Not since Mischa Elman astonished American audiences with his marvelous talent has any artist received such instantaneous recognition in America as Kathleen Parlow. Her many English admirers are delighted to know of her extraordinary success, which has been fully recorded in *THE MUSICAL COURIER*. Offers of engagements have come in to her from all over the United States, Canada and Mexico, and her original intention of returning to London in March has been postponed until May 1, at the very earliest.

Theodore Byard, the noted English lieder singer, begins his Continental tour in Berlin, January 7. He will give two recitals in Berlin and two in Leipzig. Among other cities to be visited and where he will be heard in recital, concert and with orchestra, are Munich, Gera, Greis, Zwickau, Breslau, Görlitz, Vienna, Gotha, Plauen, Chemnitz, Weimar, Halle, Cassel.

Ida Reman will give a song recital in Helensburgh, Scotland, January 20, under the auspices of the Helensburgh subscription concerts.

Among the concerts announced for the last of January are a song recital by Elena Gerhardt at Bechstein Hall, January 20; Pachmann in a Chopin recital, January 25; Ernest Schelling in recital at Queen's Hall January 31, and Kreisler as soloist with the Queen's Hall Orchestra, January 16. The almost entire cessation of concerts in December and January, excepting the regular series of orchestral

Ida KOPETSCHNY Soprano
Available for Concerts—Oratorio
STUDIOS: 6 Pitt Street Kensington, W.

SINGING
Mr. John AGTON
Especially Recommended by
Dr. HANS RICHTER
Studios: 54 Great Marlborough Street, W.
Consultation by Appointment

Cable: Keynote, London

CONCERT DIRECTION

DANIEL MAYER

ENGLAND'S PREMIER AGENCY

LILLA ORMOND
MEZZO SOPRANO

Management: R. E. JOHNSTON, St. James Building, Broadway and 26th Street, New York

MR. WILLIAM SHAKESPEARE'S
Address in England is Mansfield Lodge, 15 Hamilton Terrace, St. John's Wood, London, N. W.

MRS. C. MILLIGAN FOX
IRISH FOLK SONG LECTURER AND
COMPOSER
AVAILABLE IN AMERICA SEASON 1910-11
The Pond Lyceum Bureau, Metropolitan Building,
23rd Street and 4th Avenue, New York City, N. Y.

Established 1890

Chatham House
George Street,
Hanover Square, W.,
LONDON, ENGLAND

THE
DELLE SEDIE
SCHOOL of SINGING, Ltd.
12 Hill Road, St. John's Wood, London
For Terms, Address SECRETARY

ADELE ROSENTHAL 2 Gordon Place
LONDON, W. C.
HAROLD BAUER writes: "She has my warm recommendation both as Teacher and Performer."

HERMANN KLEIN
VOCAL STUDIOS
Bechstein Hall, London, W.

concerts, has been but a respite and a preparation for a season that looms large and luminous on the musical horizon at even this early moment.

Frank Mott Harrison sends the following interesting notes on musical matters in Brighton:

"Mischa Elman, in conjunction with the Municipal Orchestra, outshone his previous luster here in Saint-Saëns' 'Introduction and Rondo Capriccioso' and Lalo's 'Symphonie Espagnole,' on December 10. The young virtuoso played superbly and was accorded a tremendous ovation. His Schubert-Wilhelmj 'Ave Maria' moved the audience to a high pitch of emotion, and at the close of Paganini's 'I Palpit,' Mischa Elman was recalled time after time. He responded with encore pieces. On December 24 a rich treat was in store for our music lovers. The Bohemian pianist, Edward Goll, appeared in the Tchaikovsky concerto, op. 23. He is a consummate artist and possesses a warmth of temperament so often lacking in prominent virtuosos. His numerous recalls for his soli brought forth a very fine rendition of Liszt's eighth rhapsody. Joseph Sinton, the director of the Municipal Music, provided a 'bill of fare' which probably has never been surpassed in Brighton. A series of fourteen concerts in seven days is a record undertaking. A popular program of real Christmas music was given on the night of December 24 and to the succeeding days were allotted the second scene from Wagner's 'Flying Dutchman,' and the whole of Mascagni's 'Cavalleria Rusticana,' in both of which the Festival Chorus participated. There were concerts especially devoted to Wagner, Mendelssohn, Sinding, Grieg, Saint-Saëns, Tchaikovsky and Glazounov; and in these were heard piano and violin concertos, symphonies, overtures, etc. In all, no less than a hundred and four items, exclusive of encores, were presented. Vocalists (including Misses Alys Bateman, Violet Elliott, Ethel Harman, di Temple, George Baker and John Roberts) and instrumentalists (including Herr Abbas, Claude Twelveteens, cellists; Harold Ketelby, violinist; Ida Geere, Phyllis Emanuel, Honoria Trill, Clement Harvey and Algernon Luido, pianists) appeared. Among the performers some were of previous repute, while others made their debut. An interesting feature was a 'Request' concert, in which Joseph Sinton, the esteemed conductor, was the solo pianist. As acknowledgment of outbursts of applause, Mr. Sinton played a Chopin valse. On December 31, the renowned artist, Edmund Burke, vocalist, and Arnold Trowell, violoncellist, occupied the Dome platform together with the orchestra."

EVELYN KAESMANN.

Elman to Play Goldmark and Reger Numbers.

Mischa Elman will open his program at his recital in Carnegie Hall, Saturday afternoon, January 28, with the Goldmark suite for violin and piano, which has not been played in New York for some years. His program also includes a number by Max Reger. After the recital, Mr. Elman will go West to fill many engagements and he is not expected to play in New York again during this season.

Charlotte Guernsey Has La Grippe.

Charlotte Guernsey, who recently returned from Italy, intending to continue her career in America, has fallen a victim to the epidemic of grippe, which has attacked so many of our singers, and is for the moment under the care of a throat specialist.

Emil Kronke recently played a new concerto of his own composition at an orchestral concert in Chemnitz.

Pupils of Elfort Florio in Italy and France.



FLORIO PUPILS.

better things. I want you to know that as my experience in Italy grows wider I realize more fully the value of your knowledge of real Italian voice placement. I am,

Yours faithfully,

(Signed) NICOLA ZAN.

Children's Matinee Musicales.

A children's matinee musicale, under the direction of Charles C. Washburn, was given on January 7 at the Hotel Hermitage, Nashville, Tenn., at which the following program was given: "Old Joe," "The North Wind," "Uncle Ned" (traditional); "The Candy Lion" (Garrison); "The Gingerbread Man," "A Tiny Fish" (Gaynor); "The Busy Child" (Johnson); "The Candid Little Boy" (Robinson); "Tommy's Troubles" (Ashford); "A Little Girl's Lament" (Lohr); "Learning to Play," "Billy and His Drum" (Smith); "A Little Old Woman" (Gow); "The Pine" (Woodman); "Three Little Chestnuts" (Page); "The Bee and the Butterfly" (Ashford); "Mammy's Lit' Boy" (Edwards); "Ef Yer's Gwine Ter Open Yer Eyes" (Pigott); "Eight O'clock, the Postman's Knock," "Baby Cry—Oh, Fie!" "The Dog Lies in His Kennel," "Hurt No Living Thing," "Singing," "Young Night Thought" (Homer). At the piano, M. Guy McCollum.

The affair was unique and quite an innovation. The Morning Tennessean said:

From an educational standpoint, Mr. Washburn's recital was an embodiment of the very philosophy of education—to make a child image what he hears and sees, for the vivid, vital way in which the songs were sung, the helpful, simple lines forward to each song threw a clear picture upon the minds of the youthful hearers at once.

Never did Mr. Washburn's artistic work stand out more vividly, for each song was a clear-cut little crystal—simple, unaffected, charming. As a maker of programs Mr. Washburn is always most happy, and this program showed consummate skill and taste in its make-up.

To have held such an audience, hundreds of children eager and excited, was a real achievement, and they listened eagerly to each song and laughed and clapped their hands with delight as the meaning of the words dawned upon them.

Alice Preston to Sing with W. M. L.

Alice Preston, the soprano, who has returned from a tour in the South, will be the leading soloist at a concert which the Women's Municipal League will give at the Hotel Plaza Thursday, January 19. For this appearance, Miss Preston will sing the "Bird Song" from "Pagliacci" to harp accompaniment. January 23, Miss Preston is to

sing in Providence in the "Froebel Series" of entertainments in that city. Later in the season, she is to sing at a special costume concert to be given at the Colony Club.

SONG RECITAL BY LILLA ORMOND.

Looking as if she had stepped out of a Watteau portrait, Lilla Ormond, most lovely of form and feature, superbly garbed and gracious of manner, entertained in most delightful fashion a large assemblage of admirers on Wednesday afternoon last in Mendelssohn Hall with the following song scheme:

An die Musik.....	Schubert
Frühlingsglaube.....	Schubert
Geheimnis.....	Schubert
Ich sende einen Gruss.....	Schumann
Ständchen.....	Schumann
Gebet.....	Bruckner
Frühlingsgesang.....	Debussy
Récit et Aria de l'Enfant Prodigue.....	D'Indy
Madrigal.....	Paladilhe
Au fond des halliers.....	Hahn
Infidélité.....	Hahn
Pêches Galantes.....	Cadman
At the Feast of the Dead (from Sayonara).....	Hahn
From the Land of the Sky-blue Water.....	Ronald
Back to Ireland.....	Chadwick
A Little Winding Road.....	
The Danza.....	

Miss Ormond has a mezzo soprano voice of moderate volume under admirable control, which enables her to sing with uncommon skill. The mezza voce is particularly well developed and the pianissimo effects of rare excellence.

Miss Ormond exhibited delicacy in phrasing, intelligence, interpretative ability, taste, and piquancy commingled with good style and much sentiment. She possesses besides those two great factors of success—personality and charm. The program afforded Miss Ormond opportunity to disclose the best of her artistic attainments, especially in the French group, which was thoroughly in harmony with her nature and her talents. The two Hahn songs were so splendidly done that an encore was unavoidable—a delicious little French thing which evoked another storm of applause. Schubert's "Geheimnis" was redemanded, also "From the Land of the Sky Blue Water" and "Back to Ireland."

After a beautiful rendition of "The Danza," Miss Ormond was vociferously recalled and in most bewitching manner seated herself at the piano and sang a pretty Scotch ballad.

Miss Ormond sings as much with her eyes as with her throat, which heightened the effect of her interpretations.

Recital by George Sweet Pupil.

Mrs. Augusta Schiller Nieper, assisted by Johannes Sodring (pianist), Daisy Field (violinist), and the choir of the Hugh O'Neill Memorial Presbyterian Church, gave the music lovers of San Juan, Porto Rico, a rare treat on December 9 at Borinquen Park.

The casino was beautifully decorated with palms and ferns and thronged with a fashionable and thoroughly appreciative audience.

The San Juan Times said:

Mrs. Schiller Nieper, who is a singer of unusual ability, held her audience spellbound from the moment she began to sing, their enthusiasm becoming more and more apparent as the recital progressed: "Oh, That We Two Were Maying," sung by Mrs. Nieper and Mr. Prah, was encored again and again.

Madame Galski not only has one of the most beautiful voices of the day, but she knows how to sing, and that is why touring the country and giving daily concerts does not hurt her voice.—New York Evening Post.

TOWNSEND H. FELLOWS' CHURCH CHOIR AGENCY

THE SAWYER MUSICAL BUREAU

ANTONIA SAWYER, Manager

HIGH CLASS ARTISTS

Metropolitan Opera House Building, 1425 Broadway, New York
Cable Address "Antonina" Phone Bryant 8685

A. CARBONE

Boni, the famous tenor, says: "Signor Carbone is a Master in the Art of Singing, not second to any other teacher in America or in Europe. I recommend him heartily as a true, competent exponent of the Italian Bel Canto."

FLORENCE MULFORD

PERSONAL ADDRESS:
79 Halsey Street, Newark, N. J.
Phone. 1192 Newark

Mezzo Soprano

Formerly with Conried Metropolitan Opera Company

Under Exclusive Management of
HAENSEL & JONES
No. 1 East 42d Street
NEW YORK

Mme. de RIGAUD VOCAL ART

Teacher of Frieda Langendorff, Metropolitan and Berlin Operas; Christian Hansen, Boston Opera; Elmanora Francis, Mme. Sherry Opera Co., New York; Fanny Ferguson, Savage Opera; Mme. Santa Morelli, Grand Italian Opera Co.; Olyve Scholey, Mabel Leggett, Clementine Tetedoux and many others in concert.

THE LINLAUGH, Broadway, near 100th Street, New York

NINA DIMITRIEFF

SOPRANO
Opera, Concert, Recital, Oratorio
Residence: 58 West 90th Street, New York City
Manager: J. FRANCKE, 24 W. 31st St., New York

E. KINNEY

Voice Specialist
257 West 96th Street
Tel., 6910 River

YOLANDA MERÖ

THE EMINENT HUNGARIAN PIANIST
Management: The Quinlan International Musical Agency
STEINWAY PIANO USED 1 West 34th Street New York

B. KINNEY

Voice Specialist
257 West 96th Street
Tel., 6910 River

NOT A GERMAN-AMERICAN.

HOTEL DE ROME,
PRUSSIAN POLAND, PROVINCE POSEN,
POSEN, December 27, 1910.

To The Musical Courier:

My friend Althoff di Quadro and I have been subscribers of your paper, the one fourteen, the other four years, and we are not spending our time for nothing, for besides THE MUSICAL COURIER we also read the magazines, having become accustomed to them while in America. My friend Althoff claims to be a relative of di Quadro, who restored the destroyed Posen City Hall after the fire of 1536. He claims that di Quadro never returned to Italy after having received the commission. That was before they "sliced" us up, as lemons are sliced; as to slicing, later.

In your paper of December 14, page 24, in printing the news of the appointment of a jury to decide upon the merits of the works of candidates offering their American operas for a \$10,000 prize, you state that the jury had been appointed as follows: Alfred Hertz (German), Walter Damrosch (German-American), George W. Chadwick (American), and Charles M. Loeffler (Alsatian). I suppose you welcome corrections; your paper reads as if you correct whenever you find reason, without awaiting correction from the outside.

Alfred Hertz is no German; not a drop of German blood could be found in him after a germ examination. He is through and through Semitic and never had a drop of Teutonic in him; nor, of course, had his ancestors.

The next judge you mention, W. Damrosch, who is designated as German-American; he has no drop of German and no drop of American blood of any kind in his veins or arterial system, and one of my reasons for writing to you is because this city, the birthplace of Walter, is proud of his appointment as one of the judges. W. Damrosch was born here because his parents lived here. But there is no trace of Polish blood in Walter. No German at all; no reason. Walter is as Semitic as Hertz is and both should be proud to belong to that race which had, as one of its members, Judas Maccabeus. In other words, Hertz and Damrosch are Jews, are members of that great tribe that has fought, successfully, the combined force of the puissant, militant nations, beginning with Rome and ending with Russia.

We Polish Jews have been of great help to the Ashkenasim; and who are they? All those Jews that spread over the Continent, north of Sicily and the Iberian peninsula, that pushed their way across the Balkans, the Carpathians and the Alps, into Germany, even in the days of the declining of the Western and of the brilliant Eastern Roman Empire, became known later as the Ashkenasim. This misery of mediæval persecution drove hundreds of thousands of these Jews over the Elbe, the Oder and the Vistula into Poland and Russia, and until this day they continue to use the jargon gradually adopted by them, called now, Yiddish. The gravitation of the Damrosches to the New York East Side settlements is one of the benign influences of a traditional affiliation and proves the strength of race attachment. No German blood was ever injected into the family of the Damrosches; none ever sprayed near the family of Hertz. Both are men, pure and sanguinary Jewish in blood, type, thought and action, as is indicated by their facial expression, the attitudes, their physical movements with the batons and their effective commercial successes in musical New York.

The characteristic of the Ashkenasim is commercialism and poetry, poetry in its lyric and musical forms. Hence Mendelssohn, Heine, Mendelssohn Bartholdy, Henrietta Hertz, Berthold Auerbach, Boerne, and as some say, Richard Adler, afterwards known as Richard Wagner, born in the Leipsic Ghetto, the Juden Gasse, opposite the Hotel Blumenberg. They were wonderful people, even the few I mention, which should include Meyerbeer, Geiger and even the Hapsburgs; and what they did under restraint shows how much there was embodied in their soul life.

The characteristics of the Sephardim were abstract, they having been the philosophers and statesmen. The Sephardim were the Jews that settled on the coast of the Mediterranean, and their greatest man was Rambam, known as Moses Maimonides, with the exception of their immortal genius, Benedik (Baruch) Spinoza.

The Spanish kings and queens, followed by those of Portugal, soon after Columbus had set sail for the West, expelled the Jews, and many wended their way to Southern France; others shipped for the Low Countries, for Italy up in the Tyrrhenian and others up the Adriatic, and again many to Greece and Turkey. Those who went to Genoa were drowned like rats in the open bay, not being allowed to land; but the others landed heavily. If you will study the history of the Levant during the last days of the Paleologi you will see that even during the Crusades, including the fourth, the Jews were handling much of the trade and manufactures of Greece; that the Great Frederick of Sicily was in close contact with the master minds of Levantine commerce; that Venice was closely attached to the Jews—the Sephardic Jews from Spain coming in only at the end of the fifteenth century, but the Eastern

Jews being in responsible places for a thousand years earlier—think of one thousand years.

The greatest of Jewish, if not of all minds, considered as mind purely, came from this stock. Baruch Spinoza, the predecessor of Kant, the founder of Pantheism and the predecessor, therefore, of the Categorical Imperative and the Critique of Pure Reason, was one whose parents belonged to the Amsterdam Synagogue. For refusing to submit to dogma an attempt was made, with a dagger, to assassinate him; he did not flee. He calmly walked away and subsequently, while developing his huge universum, lived by making lenses and optical instruments. He was born 100 years before George Washington and his writings greatly influenced human liberty, aiding the Americans, through liberal English thought, in attaining their independence.

The Venetian Jews, wealthy and daring, after creating chairs at the Universities of Padua and Bologna, working up an enormous trade in Verona, Brescia, Florence and the whole of Lombardy, invented the double entry system of bookkeeping, to keep track of their balances. Those who went to England to become the exchange brokers and bankers, settled in a narrow lane, subsequently called Lombard street, after them. From their groins came the d'Israelis, the Esmonds, the Ephrussi, the Montagus (Verona), the Montehoris (Venice), and of the latter those who crossed into Germany became the German Monte (Blumen), Fioris (Bergs).*

The Ashkenasim wealth is represented by the Bleichröders, the Oppenheims, the Ginsburgs (went to Petersburg) and one just buried, with the Grand Duke Constantine Constantinovitch at the funeral, the Erlangers, the Mendelssohns and the great German Central Jewish banking group of Frankfurt. From Bavaria there was an emigration as far as Mexico after Ferdinand Cortez's spoliation. These Jews were, however, driven back, and one family, Mumm von Ketaro, which returned to Bavaria, was ready Mumm von Queretaro, of Mexico; the head of the family returned, finding residence in Mexico in the sixteenth century or early seventeenth impossible. Another German Jewish episode of the Viking quality was that of the family of Kohn, of Anspach, which traveled a great distance and landed on a West Indian island, from which it, many years later, returned and was called Wasserfahrt (Water Journey). Täubchen von der Wasserfahrt was the mother of these Wasserfahrts, who died out completely.

This digression is made merely to show that in none of these cases, which could be multiplied ten thousand times and more, is there any trace of Gothic, Teutonic, Allemanic, Frank, Saxon, or other than Semitic blood, and pure blood it is, as you see. The Semitic purity of the Metropolitan American Opera prize was represented by Mr. Kahn, who delivered the MSS. to Mr. Damrosch, Jew; to Mr. Hertz, Jew, and none of them can properly claim to be children of Israel; they are outside of all possible miscegenation.

The other judges, the wise men from the East, Mr. Chadwick and Mr. Loeffler, are partly discriminated against by you. It is true that Mr. Chadwick is American, but he can trace back to recent British association, and as for Tintageos Loeffler, it seems as if he appeared as somewhat flavored by the favored race. Look closely at the alignments of his cheeks, chin, nose and lips and you will find where the loeffel goes. Charles Martin is a real man, with a real heart, one of the few chosen, whether he belongs to the chosen people or not. He may be born in Alsace, but he belongs to the Old Testament in feeling. One charity alone of his, known to scores of people in Boston, the information having come as far as Damrosch's birthplace, puts him above all religious discussion. He is not to be analyzed ethnologically; he is the man. The decision of the prize could have been safely left to him solely.

Yours, with supplement in time to come,

SEMMY KARPELES.

*Our correspondent should have made a transposition in this place.

The Western Singers' Opportunity.

Singers desirous of securing positions in the various church choirs of New York and vicinity should bear in mind that the eve of the regular yearly changes is about at hand. During the next two or three months a number of church music committees will be changed, resulting in such instances in new choirs being immediately arranged for by these committees to begin a new year on May 1. Singers and organists residing away from the metropolis and desirous of locating in or around New York City should enroll with the Townsend H. Fellows Choir Agency now if they desire to be put in touch with the various openings as they occur as well as to arrange for an opportunity to be heard. For the sum of \$10 per year this agency keeps singers and organists living in the various cities of the United States informed as to the changes occurring in New York churches. No commission is charged to those securing engagements.

Weingartner was praised to the skies by all the Roman critics recently for his leading of the Beethoven "Eroica" symphony in the Eternal City.

MUSIC IN COLUMBUS.

COLUMBUS, Ohio, January 7, 1911.

The second in the series of four concerts by the Cincinnati Symphony Orchestra will be given in Memorial Hall Monday evening. This is the first event of musical importance in the new year. Cecil Fanning's song recital during the holidays was the only public concert save the matinee of the Women's Music Club Tuesday afternoon, December 27.

The Cincinnati Orchestra concert comes on the eve of Governor Harmon's second inauguration day, and as no social or political event has been arranged to mark the day the managers are making as much of the concert attraction as they can. The program promises to be a good one, and Alma Gluck, soprano, of the Metropolitan Opera Company, in a couple of songs will add much beauty to the concert. Conductor Leopold Stokowski is a prime favorite in Columbus.

Cecil Fanning's song recital in the First Methodist Church, Friday evening, December 30, was a very interesting event. The church auditorium was well filled and prettily dressed in holiday attire. The program opened with a women's chorus of forty young women, directed by H. H. Preston, very well sung. Mrs. Shawan was the accompanist. Mr. Fanning then gave a long list of songs, opening with Schubert's "Du bist die Ruh," followed by three Loewe songs, four early English and traditional songs, closing with four by Harriet Ware, one of which was written for Mr. Fanning ("Mammy's Boy"). The second part of the program consisted of the new Fanning-Ware cantata, "Sir Oluf." Mr. Fanning sang the title role, Edith Sage MacDonald the Erl King's daughter, and the chorus of forty voices accompanied by Mrs. Jacob Shawan, piano, and Jessie Pontius, organ. Mr. Preston directed the chorus. This was the first hearing of the new cantata, and it must be said that the work made a very pleasing impression. Mr. Fanning's singing is sincerely appreciated here, and this church, in which he was long a soloist, is particularly attached to the young and popular artist. His voice seems broader and deeper, his style more ripe and settled, and that something which musicians call polished artistry is now his very own. The concert was a pronounced success.

Xaver Scharwenka, pianist, and Maude Fenton Bollman, soprano, will give a recital Tuesday evening in Memorial Hall, this being the third artist recital in the series of the Women's Music Club. There is great interest manifested in this recital because of the pianist's world wide reputation. His numbers will be by Chopin, Liszt, Beethoven, and to these he will add a group of his own compositions.

Mrs. Wilbur Thoburn Mills, organist of Broad Street Methodist Church, gave a charming program of Christmas music, assisted by Uda Marie Sturgeon, soprano; Arthur Kellogg, violinist, and Clarence Metcalf, cellist.

Grace Chandler, organist of the Baptist Temple, will give a song recital in Eastwood Congregational Church, Thursday evening. Nina Dennis, organist of the church, will play her accompaniments. At the Baptist Temple tomorrow evening the chorus choir will give a praise service of song, directed by W. E. Knox. Miss Chandler is organist here, but will sing two solos to accompaniments by Hazel Swann. Miss Chandler is a very versatile musician.

David Bispham has made the melodrama very popular here, and Anna Larkin and Henriette Weber's recent recital has given fresh impetus to this kind of entertainment. Chestora McDonald Carr, of Columbus, has an unusually large and varied repertory of these miniature musical monologues, which seem to be in high favor. It is certainly a great addition to many recitations to have these lovely musical accompaniments.

Mrs. Morton MacDonald entertained with a charming reception musicale last week Elizabeth Thompson Wilson, contralto, the artist who presented a bewildering array of exquisite songs. Katharine Gleason accompanied Mrs. Wilson. The musicale was given at the Normandie.

The Girls' Music Club gave a very interesting program this afternoon in the Auditorium of the Columbus Public Library. Louise Rinehart, violinist, was the assisting musician.

ELLA MAY SMITH.

Gisela Weber Trio Program.

The Gisela Weber Trio will give another concert in Mendelssohn Hall, Thursday evening, January 19. The program will be as follows:

Trio, No. 1.....Saint-Saëns
Aria.....Vieuxtemps
Quintet, Forellen.....Schubert

VOICE and VOCALISM

New Book on the Voice by C. P. H. MILLS
Order of University School of Music • Lincoln, Neb.

CARL DEIS

VOICE PRODUCTION INTERPRETATION
281 West End Ave., near 72d St., New York

Henrietta MICHELSON PIANIST

Management: E. KUESTER, 25 West 42d Street

PELTON JONES

Harpichord and Pianoforte Recitals
Instruction
3 West 92d Street, New York Phone 3447 Riverside

HUGO RIESENFELD

SOLO VIOLINIST
Concertmaster, Manhattan Opera House
ADVANCED PUPILS ACCEPTED
161 WEST 93d STREET Phone, 2790 Riverside

Josephine McCULLOH

DRAMATIC SOPRANO
MANAGEMENT:
ANTONIA SAWYER, 251 West 88th Street, New York

M. e. RAPPOLD

PRIMA DONNA SOPRANO
METROPOLITAN OPERA HOUSE
Direction: MARC LAGEN, 434 Fifth Ave., New York

BAERNSTEIN-REGNEAS

TEACHER OF SINGING
New York: 336 West 58th Street,
Tel. Columbus 6593
Philadelphia Studio: 202 Fuller Building

"The perfection of Quartet playing."—London Daily Mail.
The World's Greatest Chamber Music Organization, the

FLONZALEY QUARTET

In America Beginning November 14, 1910
First New York Concert December 6
Management: LOUDON CHARLTON, 868 Carnegie Hall, New York

George HAMLIN

LOUDON CHARLTON—Carnegie Hall, New York City, Announces
Distinguished American Tenor
Permanent Address:
8528 Woodlawn Avenue, Chicago

CONNELL

BASS-BARITONE
In America Season 1910-11
Exclusive Management: HAENSEL & JONES
1 East 42d Street, New York

MILTON BERNARD

Correct Voice Production
OPERA, ORATORIO and LIEDER
1730 BROADWAY
NEW YORK
Voices tried free Friday morning

BONCI

THE GREATEST LIVING TENOR SAYS:
"I have been watching for four seasons with great interest the work of Mms. VALERI's pupils and can positively affirm that Mms. VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless."
Signed, ALESSANDRO BONCI
SIGNORA VALERI'S STUDIOS: 345 West 58th Street New York

ALFRED G. ROBYN

COMPOSER, PIANIST, ORGANIST
COACHING AND INTERPRETATION
WILL OPEN HIS STUDIO IN NEW YORK
Address temporarily, Care MUSICAL COURIER.

McLELLAN

Teacher of Singers
Atelier 812, 33 West 87th Street, New York
Phone: 3945 • Columbia 4225

ELLA BACHUS-BEHR

Pianist, Teacher, Vocal Coach, Accompanist
Reference: Louise Homer, Frederic Martin
Address: 69 West 88th Street, New York.

MARIE KERN-MULLEN

MEZZO CONTRALTO
CONCERTS ORATORIO RECITALS
Management, THE SAWYER MUSICAL BUREAU
251 West 88th Street New York

Arthur SCHEFFER

ORCHESTRAS for all occasions
SINGERS, Concert and Oratorios
74 West 89th Street, New York Phone, 8763 River

ZIEGLER INSTITUTE

For Normal Singing
Metropolitan Opera House, 1428 Broadway, New York
MME. ANNA E. ZIEGLER, Director.
Students receive free instruction in harmony, sight singing, the languages, physical training, stage deportment, etc. Special agency for placing graduates free of charge. Students received daily.

HAROLD OSBORN SMITH

TOURING WITH BONCI SEASON 1910-1911
FANNIE BLOOMFIELD ZEISLER

ADDRESS:
5749 Woodlawn Avenue, Chicago
STEINWAY PIANO

ALDA

Prima Donna Soprano
Metropolitan Opera House
NEW YORK
Management:
868 Carnegie Hall, New York

GERVILLE-REACHE

PRIMA DONNA CONTRALTO
Manhattan Opera House
For Concert Engagements Address:
HAENSEL & JONES, One East 42d St., New York

LOUDON CHARLTON

LOUDON CHARLTON—Carnegie Hall, New York City, Announces
Distinguished American Tenor
Permanent Address:
8528 Woodlawn Avenue, Chicago

CONNELL

BASS-BARITONE
In America Season 1910-11
Exclusive Management: HAENSEL & JONES
1 East 42d Street, New York

MILTON BERNARD

Correct Voice Production
OPERA, ORATORIO and LIEDER
1730 BROADWAY
NEW YORK
Voices tried free Friday morning

BONCI

THE GREATEST LIVING TENOR SAYS:
"I have been watching for four seasons with great interest the work of Mms. VALERI's pupils and can positively affirm that Mms. VALERI is one of the few teachers who have a clear, correct idea of the right placement of the voice according to the Italian method. Her teaching of tone production and breath control is faultless."
Signed, ALESSANDRO BONCI
SIGNORA VALERI'S STUDIOS: 345 West 58th Street New York

ALFRED G. ROBYN

COMPOSER, PIANIST, ORGANIST
COACHING AND INTERPRETATION
WILL OPEN HIS STUDIO IN NEW YORK
Address temporarily, Care MUSICAL COURIER.

KATHLEEN PARLOW

THE CELEBRATED CANADIAN VIOLINIST
First American Tour, Commencing December, 1910
SOLE AGENT: Concert Direction DANIEL MAYER, London

AMERICAN MANAGER: Mrs. ANTONIA SAWYER • • • • • New York

GAREISEN

NEW YORK:
50 East 34th Street
WASHINGTON, D. C.
Fridays and Saturdays

FRANK ORMSBY

TENOR
Concert, Oratorio, Recital
Address: 180 Claremont Avenue
Management: J. B. FRANCKE, 24 West 31st Street, New York

SARTO

Baritone
Concert, Oratorio, Recital
Management:
ANTONIA SAWYER, 251 West 88th Street
Personal Address:
1273 Lexington Avenue, New York

LUIGI VON KUNITS

VIOLINIST • TEACHER
Vollbadgasse 3, • Vienna XVII, Austria

GEO. CARRE

TENOR
Management: MARC LAGEN
434 Fifth Avenue • • • • • New York City

WILLIAM BURRITT

Voice Specialist
AND
NELSON BURRITT
Repertoire Builder
35 EAST 32d STREET, near Madison Ave.
Phone 2187 Madison Square

MARY JORDAN

CONTRALTO
331 West 83d Street Phone, 5802 River

Mary LANSING

CONTRALTO
Oratorio, Recitals, Concerts
Management: MARC LAGEN, 434 Fifth Avenue, New York City

Evan WILLIAMS

TENOR • OHIO
Management, Quinlan International Musical Agency

J. FRED WOLLE

ORGANIST
Address: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
Successors to the Wolfson Bureau 1 West 34th Street, New York

FRANCIS ROGERS

Concert Baritone
Management:
A FEW PUPILS IN SINGING
LOUDON CHARLTON 84 West 40th Street, Tuesday and Friday, 10:30
Carnegie Hall, N. Y. Other days apply by mail, 7 West 43d Street

RUYSDAEL

BASSO Metropolitan Opera House

HENRY SUCH

VIOLINIST
In America Season, 1910-11
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
1 West 34th Street, New York

OSCAR SAENGER

TEACHER OF SINGING
Teacher of Mms. Josephine Jacoby, contralto, formerly of the Conried Grand Opera Co.; Mms. Marie Rappold, soprano, Metropolitan Opera Co.; Mms. Bernice de Pasquelli, soprano, Metropolitan Opera Co.; Henri G. Scott, Basses, Manhattan Opera House; Allen C. Hinchley, Basses, Metropolitan Opera Co.; Gerville Harrold, Tenor, Manhattan Opera House; Léon Rains, basso, Royal Opera House, Dresden, Germany; Rudolf Berger, tenor, Royal Opera, Berlin; Mms. Sara Anderson, soprano, Grand Opera, Australia and Germany; Kathleen Howard, contralto, Darmstadt; Mms. Carolyn Ortmann, soprano, Grand Opera, Dessau; Irvin Myers, baritone, Grand Opera, Italy; Joseph Baernstein-Regneas, Grand Opera, Germany; Bessie Bowman-Estey, contralto; Marie Stoddard-Gayler, soprano; Alice Merritt-Cochran, soprano; Laura Combs, soprano; Mildred Potter, contralto; Katherine Hanford, contralto; John Young, tenor; George Murphy, tenor; Alfred B. Dickson, tenor; Edwin Evans, baritone. Telephone 3645 Plaza. Studio: 81 East 64th Street, New York

Will resume teaching October 1st, 1910.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

30, RUE MARBEUF (CHAMPS-ÉLYSÉES), }
Cable and Telegraphic Address: "Delmaheide-Paris," }
PARIS, JANUARY 2, 1911.

Ariane Hugon, formerly one of the dancers at the Paris Opera, has been showing at the private Theatre Mors what can be done by an artist imbued with the grandeur and dignity of her art; she has taught what dancing ought to be, a simultaneous movement of soul and body; she has shown that dancing can be the worthy sister of music, and not content to be gay or lascivious, ought to rise to the whole gamut of human emotions. Veritable Tanagra in the "Musette" of Rameau, Madame Hugon becomes the touching figure of grief in the "Marche funèbre" of Beethoven. In the "Danse profane" of Debussy she is as seductively and wanton as austere and mystic in the "Suite gotique" of Boellmann. Renée Lénars, the harpist, and Joseph Bizet, player of the "Muset" organ, ably seconded Madame Hugon. There was but one feeling—of admiration—at the Theatre Mors for the art display.

At the Salle des Agriculteurs, Marie Olénine d'Alheim has finished her fourth recital of songs—collectively entitled the "Maison du Lied." The first evening was dedicated principally to Moussorgski songs, which were curious, quaint and queer, though interesting even one of them. There were some twenty odd Moussorgski numbers grouped under four headings, to wit: "Sans Soleil!" "Chants et Dits Populaires," "Pour les Enfants" "Chants et Danses de la Mort." The second program was composed of songs by Balakireff; Mazurkas and romances; Liszt: Sonata in B minor and lieder; Chopin: Preludes and chansons (in Polish). The third recital comprised Schubert: "Winterreise"; Schumann: "Kinderszenen"; Moussorgski: "La Chambre d'Enfants." The fourth and last evening consisted mostly of popular songs, some of them without accompaniment. In the collection were eight songs of Burns, half of them harmonized by Serge Léon Tolstoi, the other half by Paul Vidal; seven popular songs from as many different nations; the program ending with "La Vie d'une Femme," ten popular Russian songs, by Alex. Olénine. It is well known what courageous apostleship of Moussorgski Madame Olénine has followed for several years. She has initiated the public into the innermost and thrilling beauty of his vocal work. She is not only the fervent interpreter of it, she is the very soul of these short poems, veritable master works in which the most intense emotion is produced by the simplest strains, which require to be rendered with a sensitive, touching art. To give a perfect touch to these harmonious evenings Alfred Cortot played

the piano soli and the accompaniments (the first three evenings) with the skilled perfection of an unrivaled artist. The perfect accompanist of lieder today must combine excellent musicianship with virtuosoship, which combination happily exists in the case of M. Cortot. On the last evening the composer, Alexander Olénine, ably presided at the piano. In every respect Madame Olénine's presentation of the "Maison du Lied" proved to be a most interesting series of songs, and her memorizing of the poems in the different languages was remarkable, indeed, astounding.

At the Conservatoire under the presidency of MM. Dujardin-Beaumetz and Gabriel Fauré the competition took place a few days since among the last laureates (first prize) of the Conservatoire (singers and comedians), for the Osiris prize of the value of 5,000 francs. Mlle. Ducos, first prize for tragedy at the last competition, was chosen by the jury. The jury was composed, for music, of MM. Broussan, Guilman, Lavignac, Pierné and Wormser. Assistants: MM. Lefort and Debussy. For dramatic art jury: Madame Bartet, MM. Adolphe Brissou, Alfred Capus, Jules Claretie and Paul Hervieu. Assistants: M. Mounet-Sully and Madame Segond-Weber.

A day or two before Christmas, at the Conservatoire, Victor Gallois' compositions sent from Rome (Villa Medi-



GABRIEL PIERNÉ.
Paris conductor.

cis) were heard, an "Allegro," a "chorus" with orchestral accompaniment, "Italian Sketches" and a Mass. The impression gained from the audition, was that something further is required before it can be known whether M. Gallois (grand prix of 1905) has the genuine musician's gift or if he is simply an excellent student. The soli were sung by Mesdames Anguez de Montalant and Thévenet, MM. Plamondon and Mary; M. Fauchet was at the organ and Henri Büsser conducted carefully and conscientiously.

At the Théâtre de la Gaîté the other evening Verdi's "Le Trouvère" ("Il Trovatore") was revived. In the cast was an American debutante, Martha Richardson, who appeared for the first time upon any stage. Miss Richardson is endowed with a voice of beautiful quality, brilliantly full and ringing in the upper range, though less so in the medium and lower parts. She knew her music thoroughly and sang the role of Leonora with assurance and ease; with taste and musical expression, and not a sign of stage fright or nervousness. If criticism may be ventured it would be

STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address 4 Square St. Ferdinand, Rue St. Ferdinand, Paris, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

to suggest that the young prima donna should study a more judicious, correct use of the hands. At present there is noticeable a calculation of action in advance of the thought or words expressed. However, this may easily be remedied with more experience. For a debutante Miss Richardson acquitted herself remarkably well and scored an overwhelming success with her audience. M. Boulogne as the Count di Luna gave excellent support; of M. Abonil, the Manrico, not so much can be said. Mlle. Lemaire was a very good Azucena and M. Alberti satisfactory as Ferdinand. The choruses and the orchestra were effectively conducted by M. Amalou.

The success of another American similarly named, Georgia Richardson (the brilliant piano pupil of Wager Swayne), is to be noted. In conjunction with an excellent voiced baritone singer, James Goddard, Miss Richardson appeared on the program of the Students' Atelier Reunion Sunday night. Her selections were a Chopin group of the G minor ballade, impromptu in A flat and the A flat ballade; later, "Au Couvent" of Borodine and the "Arabesques" sur des thèmes du "Danube bleu" by Strauss-Schulz-Evler. These pieces were followed by countless "encores" numbers which were demanded again and again until the lateness of the hour suggested a stop to the proceedings. Miss Richardson was in splendid form and playing condition and was applauded to the echo by the enthusiastic student audience.

At the Hôtel Drouot, in two rooms, were exposed the works of art and articles of furniture upward of 400 in number, from the succession of M. and Madame Ambroise Thomas. Very certainly an added interest was given to the collection as having been touched and handled by the great departed master. It is difficult to render a good idea of the whole, the separate objects being so diverse in character. That which stands out pre-eminently from among antique furniture of different periods are the tapestries. One, representing foliage and animals is sixteenth century Flemish; another, also Flemish, but of the eighteenth century, is in the style of Teniers. Other objects of interest are mirrors with frames of Louis XIV period. Numerous porcelain and other vitrine articles attract attention; also a round box in gold, Louis XVI epoch, with a woman's portrait on the cover attributed to Fuger, the celebrated Austrian miniaturist. With the exception of some drawings by Hippolyte Flandrin, by Eugène Isabey and a "Jupiter et Thétis" by Ingres, all of whom were at the Villa Médicis at the same time as Ambroise Thomas, there are very few pictures.

One day's sale of the late Ambroise Thomas' effects produced 49,629 francs. In carved wood, a little frame (of Italian work of the seventeenth century), decorated with figures and a scroll with armorial bearings, realized 2,200 francs; two frames of Louis XIV period brought in, respectively, 2,000 francs and 1,505 francs. In clocks, one of the time of Louis XIV in tortoise shell inlaid with copper and pewter brought 1,220 francs, and one of Louis XV period on pedestal and ornamented with horn and

SHEET MUSIC IN PARIS

Americans and others residing in or visiting Paris will find a large assortment of choice Sheet Music of all kinds—vocal and instrumental—at MAX ESCHIO'S Sheet Music House, 13 Rue Laflitte, near the Boulevard. Representative of Schott, Simrock and others. Telephone, 108-14

G. SHEA VOCAL INSTRUCTION
(GEORGES CHAIS)
One of the first American men to sing in opera in France
5, Rue Gounod

Mme. REGINA de SALES
SINGER and TEACHER
40 Rue de Villejust - Paris
(Avenue du Bois de Boulogne)

BARRON BERTHALD
1910-11
STUDIO: Van Dyck Studio Building Address: 3 East 61st Street, New York

Frieda EISSLER
Authorized Representative of LESCHETIZKY
Exceptional Autograph Certificate from the Master.
85 Rue La Boétie (Champs-Élysées), Paris

SEAGLE, Baritone 17 Rue Mozart, Paris

American Season, September to June, 1911-12
CONCERTS, RECITALS, ETC.
Management: CHAS. WAGNER
Care of ST. PAUL SYMPHONY ORCHESTRA St. Paul, Minn.

Mademoiselle **LOTHY**
39 Rue Jouffroy, Paris
TEACHER OF THE ART OF SINGING
Based upon a Study of the Science of Sounds
American Representative: SIGNOR PERUQUINI, 14 Lexington Avenue, New York

PHILIPPE COUDERT
6 RUE EDMOND ABOUT-PARIS
PUPIL OF JEAN DE RESZKE
VOICE PRODUCTION AND ARTISTIC SINGING

LIDDLE Singer and Teacher
KURSFÜRSTEN STRASSE 54
MUNICH, GERMANY

WAGER SWAYNE Pianists Prepared for Public Appearances
39 Rue de Prony (Parc Monceau), Paris

MME. MARTHE Gaynor
37 Avenue Victor Hugo, Paris
TEACHER of SINGING
Authorized Pupil of King Clark

KING CLARK Announces the Removal of the
King Clark Studios
from
8 RUE BUGEAUD, PARIS
to
Kurfurstendamm 63, Berlin

bronze mounted to 1,250 francs. A carved wood armchair with escutcheoned tapestry of Louis XIV date went for 1,700 francs. A piece of furniture in carved wood of the end of the sixteenth century found a purchaser at 2,200 francs; another, also of the sixteenth century, went for 1,070 francs. A table of the sixteenth century realized 1,300 francs, and a mirror with carved wood frame of the seventeenth century was sold for 1,500 francs.

In another room of the Hôtel Drouot were collected pictures, engravings, works of art and some books from the studio of the late Léon Jancey, who was general secretary of the Paris Opéra-Comique.

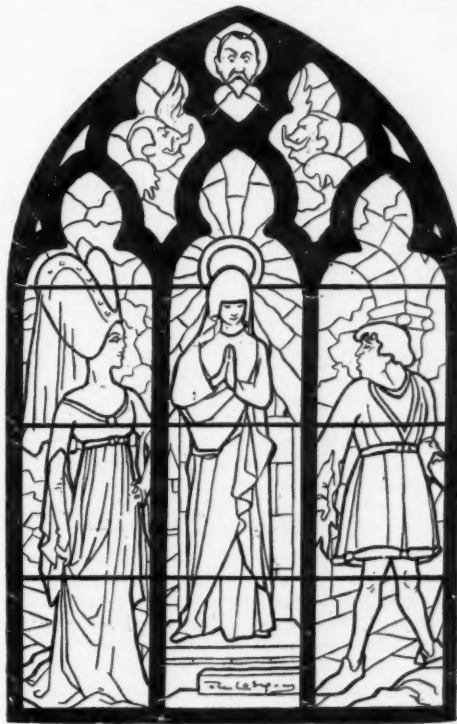
In Milan, at the Royal Conservatorio, the Society "Libera Estetica" of Florence has given a concert of ancient and modern music. The distinguished Florentine singer, Ida Isori, carried off a splendid success with the monodies of the fifteenth, seventeenth and eighteenth centuries. Her marvelously pure voice, her style and diction place her irrefutably in the foremost rank, and her great reputation abroad must henceforth crown her queen of bel canto. The pianist and Italian composer, Paolo Litta, triumphed that same evening with his "Lac d'Amour," a poem for violin and piano, played by Ysaye. The brilliant sonata for piano and violin of Richard Strauss terminated this concert, which does the greatest honor to the "Libera Estetica" of Florence.

This year's "Réveillon" was excellent and a great success, as usual. "Réveillon" is Christmas Eve "feasting" night—a festa for the inner man, when every table at every restaurant worthy the name is secured weeks in advance. The theaters that night did splendid business. After that, and for days following, theatrical business is bad—and so is a Frenchman's appetite poor after feasting. But what does it matter if, for one evening, Santa Claus brings to every one the illusion of a great success!

Great successes, too, were the Christmas celebrations held at Mrs. Thayer's Hôtel Sainte Cecilia, and at the students' gathering in their atelier meeting place. After a sumptuous dinner Mrs. Thayer regaled her guests with gifts taken from a Christmas tree, followed by the singing of Christmas carols, etc. The students and their friends enjoyed a Christmas tree and a musical program embracing as participants Oscar Seagle, Philippe Coudert, James Goddard, Constance Purdy, Edna Thayer and others—all under the leadership of the Rev. Dr. Shurtleff. In an adjoining room there was the spread of a very elaborate buffet luncheon, which was well inspected and much appreciated by all present.

On December 30, "Le Miracle," a lyrical drama in five acts by P. B. Gheusi and A. Mérané, music by Georges Hüe, was given at the Opéra. In a town of Burgundy, whose patron saint was Saint Agnes, the courageous Gaucher d'Arcourt assembled his followers one dark day in the fifteenth century to repulse an attack of the Italian condottiere. All was arranged through the night, but when the first pale gleams of returning day glimmered round them they revealed a total disappearance of the enemy. Saint Agnes be praised! Hosanna in the highest! Priests and people made the welkin ring with joyous shouts. The sculptor Loys is commanded to chisel out of pure marble a statue of their patron saint to be placed in the church. "Cherchez la femme" would have been the true explanation of the sudden deliverance of that

town in Burgundy. The Burgundian courtesan, Alix, a woman of surpassing beauty, dallied amorously with the condottiere leader, who in return for the satisfaction given him immediately left her town in peace. But the soul of the sculptor Loys is to know no peace. Alix, the courtesan, enslaves him until out of the white marble he cuts the white, lithe body and radiant face of his temptress. The priests and people assembled in the church for the unveiling of the statue are horror struck. They surge forward to destroy the impious work, Gaucher d'Arcourt, who jealously loves Alix, at their head. She peignards Gaucher and is condemned to death with the sculptor unless she will destroy the statue herself. Tortured first, then to the church barefooted, with a rope around her neck, the beautiful woman goes forward to strike to



"LE MIRACLE."
(From the Figaro.)

pieces the veiled statue. Loys rushes forward to gaze once more upon his beloved work, he rends the veil aside, and there all behold the miracle accomplished. The chaste features of Saint Agnes replace the radiant face of her who had been his soul's damnation, but who now lies dead at the base of the statue, dead in her effort to redeem her fault. This Burgundian legend has been very cleverly worked out by MM. Gheusi and Mérané, but the musical score of Georges Hüe is even greater in interest than the poem. The choruses are splendid, the grand ensembles of the first and third acts, the orchestration, all evidence the work of a musician sure of himself. M. Hüe has, so to speak, modernized the Meyerbeerian style. He has kept the principal divisions duos, ensembles, choruses; the big movements and numerous and quick changes which animate a crowd, soldiers, priests, citizens, are rendered

with intense power. Mlle. Chénal takes the role of the seductive Alix and portrays it impressively. M. Muratore as the sculptor Loys sings and plays with charm and power. The other roles are all admirably filled and the great part which Paul Vidal takes in conducting cannot be overlooked.

Here are some critical quotations from the Paris papers:

"The interest of the poem of 'Le Miracle' seems to me easily surpassed by the value of the music, which does great honor to Georges Hüe. The five acts are listened to not merely with interest, but often with true pleasure.—Le Figaro.

MM. Gheusi and Mérané have treated this legend with rare literary care and remarkable comprehension of stage requirements. All that is most ardent in love; devotion to art and to beauty in their highest signification—they have expressed this with such intensity that they imposed their emotion on the audience.—Petit Journal.

The success was very real, particularly after the closing tableau and the ballet. The opera presents an exceptional attraction—a hear, with which Mlle. Piron dances an original "pas de deux."—L'Eclair.

Sincere and honest, the work of Georges Hüe is of those which show that the French school is very much alive and which do it honor.—Petit Parisien.

Of concerts during a great part of the last week there has been a dearth. M. Chevillard, however, was ready yesterday, as usual, to delight a large audience at the Salle Gaveau, even though 'twere New Year's Day. The program offered nothing either new or strange, the overture to "Léonore" and the "Symphonie Héroïque" of Beethoven, the concerto in F for the organ by Handel, which Alexandre Guilmant played magnificently, and numerous selections from "Tannhäuser"—the overture, the "Venusberg" music and the march; also Elizabeth's "Prayer," sung by Marcelle Demougeot with tremendous success.

At the Opéra-Comique, on Saturday afternoon, Henri Expert continued his series of "Historical Concerts" in a most happy manner. For the eighteenth century he took the three great masters, Jean Sébastien Bach, G. F. Handel and J. Ph. Rameau. The choice of selections included airs from Bach's "Dein de Pan et de Phoebus," Handel's air of "Gismonda in Ottone," Rameau's "Rossignols Amoureux" from "Hippolyte et Aricie."

Albert Carré, director of the Opéra-Comique, has just obtained the copyright of "Gwendoline," the celebrated work of Emmanuel Chabrier, which has been accorded him by the heirs of the authors and by the publishers of the work. The opera will be put on the boards of the Opéra-Comique again next season.

Alice Verlet has just returned to Paris after a splendid concert tour in England and Scotland. Her voice, excellent style and the sentiment with which the great composers were interpreted delighted the public, who admirably fêted the charming singer wherever she appeared.

Berthelot de La Boileverie has had the great grief to lose her mother, Madame William Beers, widow of the former president of the New York Life Insurance Company. The religious ceremony will take place on Thursday morning at 11 o'clock in the American Church of the Avenue de l'Alma. DELMA-HEIDE.

None of Chopin's compositions surpass in masterliness of form and beauty and poetry of contents his ballades. In them he attains, I think, the acme of his power as an artist. It is much to be regretted that there are only four in the number.—Frederick Niecks.

Though a doctor may practise in our neighborhood, Musicians who practise are misunderstood.

—New York Evening Mail.

LAMPERTI-VALDA

SCHOOL OF SINGING

Assisted by M. GEORGES MOUSIKANT, Formerly Répétiteur with Frank King Clark in Paris

160 Boulevard Malesherbes

(Place Wagram) PARIS, FRANCE

All Communications to be Addressed to MME. GIULIA VALDA

GABRIELLE GROSSET
OFFICIER d'ACADEMIE

SPECIALIST IN VOICE PRODUCTION

31 Avenue d'Eylau

(Trocadero)

PARIS

DOSSERT VOCAL STUDIOS
PARIS: 30 Villa Dupont, (Rue Pergolée)
NEW YORK STUDIO: 1205 Carnegie Hall
Mr. Dossert will teach in his New York studio this winter

CHARLES W. CLARK

American Tour April and May, 1911
Address, REDPATH CONCERT BUREAU CO., Cable Bldg., Chicago

BARITONE

12 Rue Leonard de
Vinci, Paris

ISIDORE

LUCKSTONE

VOICE PRODUCTION

Interpretation Finish

NEW YORK

153 West 76th Street

Tel. 7493 Schuyler

ETHEL DAUGHERTY

PIANIST AND TEACHER.

10 Boulevard Delesert (Trocadero), Paris.

Maurice Moszkowski writes: "Je suis convaincu que Mademoiselle Daugherty aura de très bon succès comme professeur."

THUEL BURNHAM

TEACHER OF PIANO

Pupil of Leschetizky and William Mason

Rue de Tour (XVIIe)

Paris



LEIPSIK, December 28, 1910.

The Leipzig Opera gave on Christmas night the first local rendition of Carl Goldmark's three-act opera, "A Winter's Tale" ("Ein Wintermärchen") on a text adapted from Shakespeare. The opera was very well received, both at the first giving and at its second performance, this evening. Herr Ullrich was Leontes, Frau Rösche-Endorf Hermione, Fräulein Merrem Perdita, Herr Klinghammer Polixenes, Herr Schroth Florizel, Herr Rapp Camillo, Staudenmeyer Antigonus, Fräulein Stadtegger Paulina, Herr Dlabal Valentine, Herr Kunze a peddler. The scenic setting by Herr Marion was beautiful in every picture and the entire performance ran a happy course under Conductor Porst. Though the work found medium success with the public, there is none predicting that it will draw strongly enough to remain long in the repertory. It is not at all sensational nor in any item modernistic. The music is of a plain tunefulness that is never far removed from folksong, but it is closely composed and furnishes much pleasure at a single hearing. Practically considered as combination of musical and dramatic entertainment, it is one of the most satisfactory operas that has gone over these boards after "Salome," "Elektra," "Madame Butterfly" and "Tiefland." If any opera is entitled to translation and singing in English, here would seem to be the one. Besides the strong histrionic element there are most pleasing male and female choruses, and the second act has two splendid sessions of general dancing by the common folk of Bohemia. The opera was first given on any stage about two years ago. The present Leipzig giving is doubtless in commemoration of the composer's eightieth birth anniversary, which has been variously celebrated this year.

After many years of financial vicissitude and numerous change of ownership the Neue Zeitschrift für Musik, established by Robert Schumann, has recently come into possession of the sons of the late Carl Reinecke, the Leipzig music publishing firm, Gebrüder Reinecke. In recent years it had been conducted in union with the Musikalisches Wochenblatt by Ludwig Frankenstein, who continues the editorship under the Reinecke ownership. But after January the name of Musikalisches Wochenblatt will be abandoned in favor of the older and more celebrated name. Frankenstein had carried the other name, because it had the more influential clientele at the time he assumed control of the papers. The new management promises in its announcements that it will be good and faithfully proclaim the modern music in the same spirit that Schumann did. As an earnest of their expression, one finds in the very same issue a favorable report on the piano concerto by Max Reger, and all's well.

A most interesting program commemorating the 200th birth anniversary of G. B. Pergolesi and Wilhelm Friedemann Bach was given in the Bororand by the Leipzig Orchester Verein under its director, Josef Pembaur, Jr.,

of Leipzig Conservatory. Solo features in a Pergolesi cantata and a Niccolò Jomelli aria were supplied by the young coloratura soprano, Käte Hörder, and Mr. and Mrs. Pembaur played W. Fr. Bach's "Allemande" for two pianos, and his E flat concerto for two pianos, with strings, two horns, two trumpets and kettledrum. The orchestral numbers were a G minor "Sinfonia dell' oratorio Sant' Elena al Calvario," by Leonardo Leo (1694-1746), the soprano cantata, "Chi non de e chi non vede" by Pergolesi (1710-1736), a D minor "Sinfonie" by W. Fr. Bach, also his aria, "Zerbrecht, zerreisst ihr schnöden Bande," with accompaniment of horn and piano. A cembalo was used in every orchestral number, played by Mr. Pembaur. The orchestra was directed in the two piano works by Dr. Carl Schaeffer. A very distinguished audience was present and showed greatest interest to the close. There were Dr. Anschütz, of the Gewandhaus and Bach Verein; Dr. Prüfer, of the University Librarian; Dr. Schwarz, of Peters Bibliothek; Editor Paul de Witt, Dr. Schade, of the Gewandhaus; Professor Karl Straube, publisher; Ernst Eulenburg, who sometimes plays the kettledrums with the organization; Dr. Roentsch, director of the Conservatory; Mr. Hinrichsen, of the Peters Verlag; Mr. Jaffe, of Jul. Heinrich Zimmermann's; Professor Paul Klengel, Amadeus Nestler, Fritz von Bose, all of the Conservatory. American orchestral societies may wish to know that the Wunderhorn Verlag of Munich was recently established by Ludwig Schüttler to reproduce old orchestral and other classics in practical editions for modern use. The W. F. Bach two piano allemande of this program recently appeared in the Wunderhorn press in Pembaur's editing, with most detailed explanation of every manner of mordant or ornament. Of all the music on the above given program, none was more "modern" or individual than Pergolesi's G major "Sinfonia." Yet in a cadenza to the Jomelli aria there is a passage so strongly resembling the "Siegfried" "Waldvogel" music as to throw the late Mr. Jomelli on the unfair list for anticipating the late Mr. Wagner by about one century. Miss Hörder sang the several difficult selections splendidly, and the Pembaur's played in superb finish and ensemble, as usual.

Leopold Godowsky has been renewing his successes in Moscow and St. Petersburg, having played three recitals in the latter city and as many in the former. The St. Petersburgers have been further delighted with a recital of Beethoven sonatas for piano and violin, played by the distinguished Annette Essipoff and Leopold Auer. Their recital consisted of the seventh, eighth and ninth sonatas.

Violinist Dr. Wolfgang Bülow played a recital to include Tartini and Bach, a "Lyrisches Tagebuch," suite by Theo. W. Werner, the Beethoven F major sonata and pieces by Händel, Milandre, Dvorák and Saint-Saëns. Arthur Smolian played the piano parts and accompaniments. The violinist has acquired fair school and some skill, but cannot interest a public accustomed to a race of real violinists, such as we are now hearing on every hand.

The recital of Maria Clemm had four songs by Brahms, four by Mendelssohn, one each by Reynaldo Hahn, Massenet, Saint-Saëns, besides three bergerettes of the eighteenth century. The artist has a fine voice and is of a fine nature but as yet is using her low voice much better than high. Otto Bake played the accompaniments beautifully.

In a joint recital by soprano Uta Hahn and Pianist Paul Schramm there were the Rosina aria from "Barber of Seville" and songs by Schumann, Paul Schramm and Richard Strauss, the Beethoven "Waldstein" sonata and piano solo pieces by von Bortkiewicz, Poldini, Ignaz Friedman, Leschetizky, Arensky, Grieg, Debussy, Schramm

and Liszt. Both artists showed decided talent and about relatively uneven artistic development. The soprano sang needlessly shallow tones in coloratura, and the pianist showed many exaggerations in interchange with much interesting playing.

In a Sunday morning program of the literary works by



THE EUROPEAN CONCERT. (Russia.)

Frída Schanz, distinguished poetess of modern ballads and children's verse, the soprano, Elsa Alves, sang manuscript musical settings of the children's poems, "Ticktack," "Müllerliedchen," "Libellenlied" and "Frau Holle," composed by Lothar Wichmann, of Berlin. The songs are agreeably set in about the musical manner of Schubert. Miss Alves was suffering from a cold, but as that kind of mishap doesn't seriously disturb a real singer, so this capable young artist was able to give the songs beautifully. The author read a number of her own works and was further assisted by Hilma Schlüter, of the Deutsches Theater, Berlin. The wedding ballade of Thüringen folk lore, entitle "Lichtertanz," besides shorter poems, such as "Botschaft" and "Phoenix," might interest composers, who like to set verse of great dramatic power.

A recital in Feurich Hall served to introduce the interesting contralto, Grete Hentschel-Schesmer, and Paul Schmidt, as demonstrator of a reed organ called the "Meisterharmonium." There were songs by Schubert, Schumann, Kurt Hennig and Eduard Behm, some of which were to harmonium accompaniment. Schmidt also played Hennig's "Herbststimmung" and "Ballade" for harmonium. The harmonium has possibilities for agreeable playing, but it is an aggravation when used in the manner heard here, with its annoying sforzandos and other unmusical effects. Frau Hentschel interested continually with a beautiful voice and musicianlike manner of interpreting the songs.

EUGENE E. SIMPSON.

Novelties to Be Played by the Russian Symphony.

Last week THE MUSICAL COURIER published the program which the Russian Symphony Society will give at the next concert in Carnegie Hall, Thursday evening, January 19. Among the music arranged for this evening are three novelties never before played in New York and one composition that has had but one previous hearing. The concert will be directed by Modest Altschuler. Scharwenka, the celebrated pianist-composer, will be the soloist. The MacDowell Chorus will unite with the orchestra in two numbers. The music for the night will be presented in the following order:

Introduction and Wedding Procession, The Golden Cockrel (first time) Rimsky-Korsakov
Suite, Christmas Eve Rimsky-Korsakov
Orchestra and the MacDowell Club.
Dawn Tchaikowsky
The Falling Snow Flakes, waltz from the Nutcracker suite, (first time) Tchaikowsky
Orchestra and Chorus.
Piano Concerto, B flat minor Scharwenka
Played by the composer.
March, Slav Tchaikowsky

Mr. Ernest SCHELLING PIANIST

NOW TOURING EUROPE
American Tour Season, 1912-1911



CHARLOTTE

LUND

Prima Donna
Soprano

In America, January to April, 1911

DIRECTION: MARC LAGEN, 434 Fifth Avenue, New York City

BISPHAM

SEASON OF 1910-11 BOOKING
For Dates Address
LOUDON CHARLTON
Carnegie Hall New York

LILLIAN SHERWOOD NEWKIRK
VOICE CULTURE. ITALIAN METHOD.
Special attention to tone production.
1425 Broadway, N. Y., Metropolitan Opera House Bldg.
Mail address, Norwalk, Conn.



FLORENCE AUSTIN
Exclusive Management
MARC LAGEN
434 Fifth Avenue
NEW YORK CITY

ADAM HUSSEY
CONTRALTO
Management: HAENSEL & JONES, One East 42d St.
Personal Address: 122 West 114th Street Phone 5414 Marlog

Madame Nordica's Second Wagner Festival Concert.

A loyal legion of Nordica admirers crowded Carnegie Hall Wednesday afternoon of last week when the prima donna gave the second of her series of Wagner festival concerts. She was assisted by Barron Berthald, tenor; Florence Mulford, mezzo soprano, and the New York Symphony Orchestra under the direction of Walter Damrosch. The program for the afternoon follows:

Meistersinger	Prelude
.....	New York Symphony Orchestra.
Siegfried—	
Act II	Sounds of the Forest
.....	New York Symphony Orchestra.
Act III	Duet and Finale
.....	Beginning with Brünnhilde's Awakening.
Brünnhilde	Madame Nordica
Siegfried	Mr. Berthald
Parsifal	Good Friday Spell
Violin solo	David Mannes
.....	New York Symphony Orchestra.
Tristan und Isolde—	
Act II	Love Duet
Isolde	Madame Nordica
Tristan	Mr. Berthald
Brangäne	Mrs. Mulford
Prelude and Liebestod—	
Isolde	Madame Nordica
.....	and New York Symphony Orchestra.

What THE MUSICAL COURIER stated last week in its report of the first concert given by Madame Nordica must be re-stated. This American soprano is the ideal Wagnerian singer. The beauty of her voice, her high intelligence and most important, or just as important, her wonderful training has fitted her for such roles as Brünnhilde and Isolde. Last Wednesday afternoon Madame Nordica's voice was at its loveliest; the opulent high tones rang out with warmth and splendor, and all were moved by the passion of her singing as well as its vocal beauty. As at the previous concert, Madame Nordica and the other singers were handicapped by the wretched work of the New York Symphony Orchestra, conducted by Walter Damrosch.

The audience in Carnegie Hall last Wednesday afternoon probably never heard more unsatisfying orchestral performances of Wagnerian music. "Die Meistersinger" Vorspiel lacked every shade of delicacy, and in many places the tempi were wrong. In the "Waldweben" from "Siegfried," the oboe failed to respond in the beginning of a phrase, and later the same thing happened to the bass clarinet. Indeed, the whole of this poetic number was a scramble. Mr. Mannes played the violin solo in the "Parsifal" number. Such violin playing in New York during a week when audiences heard the incomparable Mischa Elman and the equally gifted Kathleen Parlow served merely to invite comparisons as well as pity. It was Madame Nordica's concert and she engaged the singers who appeared with her. Surely with such superb attractions there was no need for any instrumental soloist, since the program without the "Parsifal" excerpt was long enough.

To return to the singers of the afternoon: Madame Nordica and Mr. Berthald succeeded in swaying the audience to wildest enthusiasm in the duet from "Siegfried." Madame Nordica sang with consummate art and Mr. Berthald showed himself to be excellently endowed with voice and brain for music of this calibre.

The excerpts from "Tristan and Isolde" were delivered with the same wealth of vocalization and understanding of the Wagnerian traditions. Madame Nordica's voice was shown to be in prime condition, but above the sweet purity of this rare voice, one was impressed by the singing

of the woman who has done so much to elevate the standard of vocal art on both sides of the Atlantic.

Madame Mulford's singing of Brangäne's warning was admirable and helped to make the scene effective. In the stage performance of the opera, this number is sung in the house while the lovers are in the midst of their raptures and on this occasion when Madame Nordica and the other singers did so beautifully to bring out the details of the score, one almost wished that the scenery and action had completed the number.

The "Liebestod" has long been one of Madame Nordica's noblest achievements. She is the ideal Isolde in looks and vocal utterance. The American soprano is the embodiment of the high born and imperious woman so faithfully portrayed by Wagner's genius. The first words of the immortal number, "Mild und Leise," bring with them the thrill that always follows when Nordica is the impersonator. Her Isolde remains one of the sublimest creations of the operatic stage which the present generation recalls. Notwithstanding that the orchestral accompaniment last Wednesday fell below what New Yorkers are now accustomed to hear, Madame Nordica rose triumphantly in the climax and closed her concert while cheers resounded through the house. The prima donna brought out Madame Mulford and Mr. Berthald to share in her tributes, after the duet from "Tristan and Isolde," and in the "Liebestod" Madame Nordica rightfully received the honors alone. Many persons lingered to extend an ovation to the prima donna, and she, in turn, distributed some of the many flowers she received to her ardent admirers closest to the footlights.

Michel Scapiro Violin Recital, January 25.

Michel Scapiro, who recently made a concert tour through Holland, introducing the Tchaikovsky violin concerto and playing the Brahms concerto with his own cadenza (highly complimented by Conductor Roentgen), will give a recital in Mendelssohn Hall, January 25, playing the following program:

Suite	Sinding
Concerto	Brahms
.....	(Cadenza by Scapiro.)
Minuet	Beethoven
Moment Musical	Schubert
Melody	Tchaikovsky
Hungarian Dance	Brahms
Concerto	Paganini
.....	(Cadenza by Scapiro.)

A few (translated) foreign press notices read:

Made a splendid impression. Noble conception and artistic purity captivated the audience.—*Vienna Die Zeit*.

A great artist; draws exquisite and soulful music; the audience cheered again and again.—*Kunst und Wetenschap*.

Marvelous combination of exquisite full tone and prodigious technique. Great energy and charm. . . . The cadenza, composed by himself, showed him a sovereign master of his instrument.—*Offenbacher Tageblatt*.

Extraordinary talent. A serious musician, full of temperament, very sensitive. Encored repeatedly. Played with charm and sentiment. Achieved a great success.—*Arnhemse Dagblatt*.

Ziegler Lectures on Singing.

Anna E. Ziegler, director of the Ziegler Institute, delivered a lecture on "Natural and Artistic Singing" January 10 in Chamber Music Hall, the first of three. The other two will be given at institute headquarters, 1425 Broadway,

February 6 and March 7. Madame Ziegler introduced Dr. A. L. Wood, who spoke on "Vibration," and several pupils at the institute sang songs illustrating normal tone production. Miss Cowen possesses dramatic talent, with perfect breath control; she sang the aria from "Eurydice" with finish. Blanche E. Hine sang Indian songs by Cadman with sweet voice. Miss Kendig did smooth scale work, displaying considerable technique; she sang an aria from "La Traviata" and a song by Whelpley. Mr. Briggs sang two charming ballads with a fine natural voice and feeling. Madame Ziegler read a comprehensive paper on the subject of natural singing compared with artistic singing.

Certificates were presented to a number of students who have successfully passed the examination in normal tone production, first term, as follows: Blanche E. Hine, New York; Ella M. Phillips, Lebanon, Pa.; Emma Cecilia Nagel, New York; Jessie E. Hertz, Harrisburg, Pa.; Laura Martin, Lancaster, Pa.; Elizabeth M. Pyle, Brooklyn; Rebecca M. Dubbs, New York; Ida Marcella Cowen, Brooklyn.

A good sized audience, manifesting especial interest in Madame Ziegler's paper, which was full of logical argument, apt illustration and practical purpose. Good work is done at the Ziegler Institute, work calculated to bring the artist pupils to the fore in the vocal world.

MUSIC IN APPLETON.

APPLETON, WIS., JANUARY 5, 1911.

The past few weeks have been filled with excellent musical attractions. On November 15 Xavier Scharwenka played to a large audience in the Appleton Theater.

Mrs. Edward MacDowell appeared November 30 in the Zenier studio in the interest of the MacDowell memorial fund.

Corinne Rider-Kelsey sang in Peabody Hall November 30. The large audience insisted upon several encores, which were cheerfully given.

Chris Anderson gave a recital at Zenier studio December 5.

A charity concert was given December 7 by the members of the Lawrence Conservatory faculty. Dean William Harper, Arthur H. Arneke, Elsie E. Webb, Carl J. Waterman, Lera M. Thackray, Winnifred M. Bright and Edgar A. Brazelton participated.

December 13, the Appleton Choral Society, under the direction of Edgar A. Brazelton, presented the "Wreck of the Hesperus" by Anderson and "Fair Ellen" by Max Bruch to an audience of 1200 people, several hundred being turned away. The soloists were Elsie E. Webb, William Harper and Carl J. Waterman.

Emma Patten, of Appleton, who has gained considerable recognition at home and abroad, gave a pleasing song recital December 16.

Janet Spencer will appear in Peabody Hall January 10.

Mr. and Mrs. William Harper spent the holidays in Chicago attending grand opera.

A new dormitory is being opened to accommodate the increased enrollment of the Lawrence Conservatory of Music for the term beginning January 5.

EDGAR A. BRAZELTON.

At a Basle orchestral concert not long ago the program included C. M. Loeffler's "Tintagiles" tone poem and Schelling's "Fantastic" suite, played by the composer.

CLARENCE EDDY

ORGAN OPENINGS, CONCERTS and RECITALS

Tour of the United States and Canada

ENTIRE SEASON, 1910-1911

Management: HAENSEL & JONES, 1 East 42d Street New York

Personal Representative: THOMAS J. DONLAN, Colonial Building, Boston

E. S. BROWN

CONCERT DIRECTION

42 WEST 39th STREET

NEW YORK

FREDERICK WELD Baritone
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY 1 West 34th St.
Successors to the Wolfsohn Bureau New York

ETHEL ALTEMUS

PIANIST
1526 Spruce Street, Philadelphia 92 Carnegie Hall, New York

M. CRACROFT F. S. BROWN
A Concert Direction,
R ENGLISH PIANIST 42 West 39th Street,
Y Gave premier performances of NEW YORK
many DEBUSSY works in London.

MADAME VON KLENNER

America's Representative of the Celebrated
VIARDOT-GARCIA VOCAL METHOD
Studios Open September 20th, 1910
301 West 57th Street

REINHOLD VON WARLICH'S SONG RECITAL.

Two young men gave an extraordinary exhibition of musical ability at a song recital in Mendelssohn Hall, Tuesday afternoon of last week. The singer was Reinhold von Warlich, the Russian baritone and his accompanist, Uda Waldrop. The remarkable thing about this recital was that neither artist displayed a scrap of paper. Mr. Von Warlich sang the entire program from memory and Mr. Waldrop likewise performed the accompaniments without a note of music.

The program for the afternoon follows:

PART I.

Liederkreis (words by Eichendorff).....	Schumann
In der Ferne.....	Auf Einer Burg.....
Intermezzo.....	In der Fremde.....
Waldeggespräch.....	Wehmuth.....
Die Stille.....	Zwielicht.....
Mondnacht.....	In Walde.....
Schöne Fremde.....	Frühlingsnacht.....

PART II.

Early English songs—	
Since First I Saw Your Face (Seventeenth Century).....	Ford
Go to Bed, Sweet Muse (1608).....	
Drink to Me Only (Seventeenth Century).....	Ben Jonson
Blow, Blow, Thou Winter Wind (Eighteenth Century).....	
from Shakespeare's As You Like It.....	Arne
It Was a Lover and His Lass (Seventeenth Century).....	
from Shakespeare's As You Like It.....	Morley

PART III.

Scottish and English ballads—	
The Bonnie Earl o' Moray (traditional old Scotch melody),	
Arr. by Malcolm Lawson	
King Henry, My Son (very old Sussex ballad),	
Arr. by Lucy Broadwood	
Three Ravens (Sixteenth Century).....	Arr. by A. Somerville
Cupid's Garden (Seventeenth Century).....	Arr. by A. Somerville

PART IV.

German ballads—	
Herr Oluf (Herder).....	Loewe
Der Wirtin Tochterlein (Umland).....	Loewe
Tom der Reimer (from old Scotch ballad).....	Loewe
Erlkönig (Goethe).....	Loewe

Mr. Von Warlich is a singer of the poetic school. When he sings a lied or a ballad one gets the impression that he is thinking at least as much about the poetry as of the music. Such an artist is certain to give the highest pleasure to his listeners. The beautiful German and English diction of the singer also helped to make his recital an occasion of positive enjoyment and instruction, and song recitals should be instructive, for they are usually attended by many vocal students, as well as professionals and society people. Many representatives of New York's fashionable world greeted Mr. Von Warlich and this element was as pronounced in applauding him as the musical hosts.

Mr. Von Warlich's voice is a resonant basso of wide range. His tone production is excellent, but even if he had less voice and was not so well trained as he proves himself to be, his art would delight, for his singing is decidedly individual, and who does not value individuality in a singer of lieder?

The Schumann cycle was interpreted with the insight of the poet and the musical fervor of the artist. This is indeed a happy combination. The beauties in nature, which are revealed in the Eichendorff texts were portrayed with unerring refinement. There were no sentimentality and no exaggerations in a line of the twelve poems. It would be difficult to say which songs were the best, since all were so well sung. Naturally, the lieder best known in this "wreath of song" were rapturously received. After the impassioned "Frühlingsnacht," which ends the cycle, the house recalled the singer three times.

The early English songs, more especially the Shakespearean numbers, were received with enthusiasm. Such beautiful English enunciation from a foreigner always brings the blush of embarrassment to the cheeks of Americans when they remember how poorly some of the native singers pronounce their mother tongue. It is not often that one hears a bass voice flexible enough to sing such a light song as "It Was a Lover and His Lass" (sung in "As You Like It"). This song Mr. Von Warlich gave with all the delicacy and charm one could wish. He sang as an encore another song, very likely of the same school.

In part three of the program, Mr. Von Warlich disclosed more accomplishment as a linguist, for he sang the old Scotch song with a genuine Highland dialect. This group was followed by an encore, which was a sixteenth century Scotch song, treating of "King Charles" and his men, sung in a manly fashion.

Mr. Von Warlich gave evidences of his dramatic instincts by the style in which he declaimed the Loewe ballads. "Sir Oluf" was very effective and the singer was hardly less effective in the others. It was good for a change to hear the Loewe setting for "Der Erlkönig," for in New York it is the Schubert setting that is heard oftener. After this thrilling dramatic number the people in the house seemed in no hurry to depart; many remained in

their seats to call Mr. Von Warlich back, and when he returned to the stage he brought out his accompanist to share in the demonstrations with him. By demand, Mr.



REINHOLD VON WARLICH.

Von Warlich sang for a last encore the ever popular "Two Grenadiers" by Schumann.

It is hoped that Mr. Von Warlich will give more recitals in New York.

BUFFALO MUSICAL RECORD.

BUFFALO, N. Y., January 11, 1911.

The free organ recital given last Sunday, January 8, in Convention Hall by Frederick W. Riesberg, organist and musical director of the Central Baptist Church, New York, attracted a large audience despite the inclement weather. Hearty applause greeted the appearance of the well remembered Buffalonian, who has been doing professional work in New York during the past fourteen years. The program of transcriptions and orchestral selections suited the popular taste and the audience remained until the final number, which is seldom the case. The program was as follows: Pastoral (Stavenshagen), "The Swiss Chapel" (Froehlich), "Marriage Fanfare" (Gillert), "To a Wild Rose" and "To a Water Lily" (MacDowell), dainty bits of organ interpretation, "Graceful Dance" from "Henry VIII" (Sullivan), andantino in D flat (Lemare), beautifully played and encored, "Coronation March" from "Die Folkunger" (Kretschmer), very brilliant "Oriental Scene" (Kroger), "Triumphal March" from "Henry VIII" (Sullivan). This recital was the fifth one given by Mr. Riesberg on the Pan-American organ. A coincidence was the recognition of five American composers on this particular program.

Edna Wahle, a young contralto (a Boston student), possesses a rich voice and good presence. In her first selection, "A Ballad of Trees" and "The Master" (Chadwick), her diction was not altogether clear. The acoustics of Convention Hall are so peculiar that a singer can not at first get a sense of proportion. Another difficulty lies in the fact that a singer is obliged to come to the front of the stage and is thus quite a distance from the organ. It was evident that Miss Wahle's friends were pained, for she was obliged to sing again. The beautiful hymn "Thy Will Be Done" (Speaks) was so admirably sung with clearer enunciation that an encore was demanded, but not granted, the singer merely bowing at each recall. Miss Wahle's musical gift is inherited. Her mother sings. Her father, Emil Wahle (deceased), was a composer and excelled as a writer of waltzes.

A pleasant feature of Mr. Riesberg's stay in Buffalo was the ovation he received after the recital and the informal reception given in his honor Saturday evening by his sister, Mrs. Julius Marvin, of West Utica street. Many old time friends called to see him.

The joint song recital by Frances Alda (soprano), of the Metropolitan Opera Company, and George Hamlin (tenor) delighted a large audience in Convention Hall on Tuesday evening, January 10. In the opening number, "Lend Me

Your Aid," "Queen of Sheba" (Gounod), Mr. Hamlin's dramatic intensity was in evidence and each succeeding number seemed better than that preceding. Madame Alda, who is a beautiful woman, sang with rare artistry. Her selections were from "Manon Lescaut" (Puccini), and songs by Schumann, Strauss, Bemberg, Massenet, MacDermid, Cadman, Strange, Lane, Wilson and Beach. MacDermid's "Charity" was sung exquisitely. Cadman's "From the Land of Sky Blue Water" was re-demanded. The admirable accompaniment played by Charles Lurrey added to the charm of the unique Indian rhythm. The song is quite as remarkable as "The Moon Drops Low." George Hamlin is progressing wonderfully and is bound to attain the highest rank as one of America's song interpreters.

Wesley Ray Burroughs, organist of the Delaware Avenue Baptist Church, gives the free organ recital January 15.

Mr. Hamlin's songs were by Debussy, Grieg, Bungert, Loomis, Mascagni. The old Scotch song, "Turn Ye To Me," was exquisitely sung. The applause was rapturous and equal enthusiasm greeted his dramatic rendition of two selections from "Cavalleria Rusticana." In response to a double encore, Mr. Hamlin sang imitatively the old ballad "Mary Morrison" and afterward the most effective song, "I Hold the Lamp of Love."

It has been announced that owing to illness Madame Schumann-Heink will defer her song recital, which was to have been given here on Friday evening of this week, until February.

Captain and Mrs. Arthur Milinowski issued invitations last week for a piano recital to be given by their daughter, Marta Milinowski, in the Twentieth Century Club Hall on Wednesday evening, January 11. Before going abroad to study in Berlin, Miss Milinowski was a pupil for six years of Mrs. Frank W. Davidson. Miss Milinowski has given successful concerts in European cities and intends to sail for Germany, January 17. She is booked for two concerts in Berlin, one in Bechstein Hall. Tonight the program will include the Bach-Busoni C major toccata, Schumann's "Kinderscenen," the Chopin F minor fantasia, etc.

Tomorrow night, Thursday, January 12, the Guido Chorus will give the first of this season's concerts and will have the assistance of Edna Schowalter (soprano). This will be reviewed next week, also the account of the concert to be given at Delaware Avenue Baptist Church by Mrs. Truman Aldrich Jr. (pianist), from Birmingham, Ala. (a Sherwood pupil), assisted by Harry J. Fellows (tenor).

Katherine Kronenberg (a Humphrey pupil) won new admirers in a recent visit to New York. Miss Kronenberg's voice is one of unusual sweetness. VIRGINIA KEENE.

Dimitrieff Recital Echoes.

Nina Dimitrieff, the Russian soprano, who made such a favorable impression at her New York recital in Mendelssohn Hall, received the following New York press comments:

It is doubtful if even the most active participants in the world of music realize fully the tremendous power the Russians are. At Mendelssohn Hall last night another Russian singer added her name to the list. This was Nina Dimitrieff, a prima donna soprano with a voice of uncommon beauty and a personality full of charm.—American, December 21, 1910.

Last night in the person of Nina Dimitrieff I heard an artist and singer of decided quality and distinction. This lady has a high soprano voice, dramatic in timbre, with ringing high notes, which, singing with much temperament and feeling for both vocal color and contrast, she uses with excellent effect in generally artistic fashion.—World, December 21, 1910.

She did the best in Russian songs. These songs Madame Dimitrieff sang with evident deep sympathy and understanding in Russian.—Times, December 21, 1910.

She dispensed a powerful voice which she knew how to use; her diction was excellent. Like so many foreigners, she was a model to American singers of how to enunciate English.—Evening World, December 21, 1910.

Madame Dimitrieff possesses most beautiful vocal qualities, as well as a charming appearance for the concert stage. The young, graceful and elegant lady possesses a really large and an extensive diaphragm soprano. This vocal organ is flexible and well trained. She was in her best in the Russian songs, which she sang in the original language with much temperament and grace.—Staats-Zeitung (translation), December 22, 1910.

The artist was at her best in the French and Russian songs, also in the operatic excerpts. The artist possesses a large, brilliant voice temperament and knows how to put life into each word, and she is also undoubtedly musical. The last is more than can be said about some of the world celebrated "divas."—Morgen Journal (translation), December 22, 1910.

She—Now that you have looked over my music, what would you like to have me play?

He—Whist or dominoes.—Boston Transcript.

TOLLEFSEN TRIO

MME. SCHNABEL-TOLLEFSEN
CARL TOLLEFSEN
ELIAS BRONSTEIN

CONCERT TOUR BOOKING
Exclusive Management: WALTER R. ANDERSON, No. 5 West 38th Street, NEW YORK CITY

U. S. KERR

BASSO CANTANTE—Song Recitals and Oratorio a specialty
For Bookings Address: 539 West 143d Street, New York City Phone, 3313 Audubon

CECILE BEHRENS

Pianist, Recital, Ensemble

CONCERT DIRECTION
M. H. HANSON

BORIS HAMBOURG

THE 'CELLIST
In America 1910-1911
Management
Concert Direction
M. H. HANSON
437 Fifth Ave., New York



G.C. ASHTON JONSON

LECTURE-RECITALIST

Touring America, 1911-12

The Civic Forum, 23 West 44th Street
NEW YORK



DALTON-BAKER

English Baritone

Specialty: ORATORIO and RECITALS
IN AMERICA SEASON 1910-11

For Particulars Address: CONCERT DIRECTION M. H. HANSON, New York

Bernice de PASQUALI



Third Season Leading Coloratura Soprano

Metropolitan Opera House

Will also be available for
CONCERTS and FESTIVALS
During Season 1910-11

For Arrangements Address:
CONCERT DIRECTION M. H. HANSON
437 Fifth Avenue, New York

Mrs. CARL ALVES

SPECIAL ATTENTION TO CORRECT VOICE PRODUCTION
Opera, Oratorio and Lieder
Leipzig, Kaiser Wilhelmstr., 81

PERRY AVERILL

BARITONE - Teacher
220 W. 89TH STREET, N. Y., TELEPHONE 1097 COLUMBUS

HUGH ALLAN

BARITONE

For Concerts and Recitals

Address CARE MUSICAL COURIER

MME. ARTHUR NIKISCH

Voice Building and Coaching for Lieder and Opera.

BERLIN: Saturdays and Mondays after Oct. 1

Address: THOMASUS STR. 28, LEIPSIK

New York College of Music

128-130 EAST 58th STREET

(Formerly ALEX. LAMBERT)

Directors: CARL HEIN, AUGUST FRAEMCKE

Private instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily

Catalog sent on application

ZOFIA NAIMSKA MARYA

PIANIST

VIOLINIST

SONATA RECITALS AND SOLOISTS

CONCERT DIRECTION, M. H. HANSON, NEW YORK

Elizabeth Sherman CLARK

PRIMA DONNA CONTRALTO

Formerly Metropolitan Opera Concert Direction: M. H. HANSON

HEINRICH MEYNE

Basso Cantante

VOCAL STUDIO:

150 West 59th Street
New York

GRACIA RICARDO

AMERICAN
SOPRANO



who will follow her triumphs in
Europe by a Tour of her own
Country

CONCERT DIRECTION: M. H. HANSON

47 Fifth Avenue, New York

BUSONI

Season 1910-11

CONCERT DIRECTION M. H. HANSON

437 Fifth Avenue - New York

CHICKERING PIANO

JOHN DUNN

ENGLAND'S GREATEST VIOLINIST

1st American Tour, 1910-11

Concert Direction: M. H. HANSON

ADOLPHE BORCHARD

PIANIST

SEASON 1910-11

Concert Direction M. H. HANSON

437 Fifth Avenue, New York

KNABE PIANO



NOTICE TO PUBLISHERS

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part of all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

The William Maxwell Music Company, New York.

"THE MERMAID," "THE REDEEMER," "LAZARUS," THREE CANTATAS. BY JULIAN EDWARDS.

The first impression the eye gets as we turn the pages of these works of the late Julian Edwards is the simplicity of the music. There is nothing in any sense of the word difficult for chorus or the soloists to cause waste of time at long and repeated rehearsals. The second impression we get on looking more deeply into the works is their unfailing melodiousness. The composer never once lets himself depart from the path of musical beauty for the sake of recondite effects of discord and dramatic turmoil. Yet Julian Edwards is not content with the monotonous diatonic harmonies of the old church writers, who were simple at the expense of being tedious at times. A cursory glance at these scores is enough to see that all the modern harmonies are there—rich, chromatic harmonies. But so easily are the voices led that the chromatic intervals present themselves in a most natural and melodic manner, offering no obstacle to the amateur vocalist, who, of course, fills the ranks of every chorus throughout the land. We cannot say that we have any preference for any one work in particular among the three under consideration. Technically they are all alike—that is to say, first, melodious; secondly, interesting and modern harmonically; thirdly, contrapuntal complexities conspicuously absent. The style of "Lazarus" and of "The Redeemer" is, of course, quite different from the romantic spirit which hovers over the music of "The Mermaid." Julian Edwards was too good a musician to confound the styles of his operas, his romantic cantatas, and his religious works. That these works are epoch marking and of the greatest class we by no means affirm. For they lack the profundity of a "B minor Mass," a "Messiah" or a "German Requiem," as well as the strongly marked individuality of the works of the great masters. In avoid-

ing counterpoint Julian Edwards has built his tonal structures with much more slender walls and buttresses than the great fugal and part writing masters employed. But in omitting complexities he has made his works within the reach of all choral societies, and there is no denying their musical beauties.

Two Studies for the Piano.

BY SOFIE MENTER.

These works possess in a supreme degree the merit of being supremely difficult to play. The less important quality of being musical has received less attention by the composer, while the altogether unimportant matter of a few original ideas has been entirely overlooked. Sofie Menter is, unquestionably, one of the greatest women pianists known to musical history, and these studies of hers are a fairly good record of her digital dexterity.

"Castles in the Air."

SONG BY CARL REINECKE.

This is a good sample of a worthy class of work this prolific composer kept on producing up to the end of his long career. It is long, with a difficult piano accompaniment, and at the end of the seventh page it reaches a no higher emotional plane than it left on page one. The melodic forms and accompaniment, moreover, do not relieve the emotional monotony with any novelty. So we must lay this song aside without enthusiasm for anything in it except the facile technique of the composer.

"See, What Tender Love."

SONG BY JOSEF RHEINBERGER.

This is a sacred song in that pseudo-classical style in which this modern contrapuntist chose to express his musical moods. There are modern harmonies, it is true, yet they seem no integral part of the old-fashioned manner, but more like ornaments of gold hung upon the stiff steel coat of mail. Rheinberger resembles a student shut up in Bach's organ loft, insensible to the spring zephyrs of Haydn, the tempestuous Beethoven, and the aromas of Wagner's enchanted garden. Yet there certainly is a human heart behind all his formalism.

Rob. Forberg, Leipzig.

SELECTED WORKS FROM THE PROGRAMS OF EUGEN D'ALBERT'S PIANO RECITALS.

To what a pitch of refinement has our sense of piano playing come that publishers find it profitable to print the well known compositions of the great masters with the fingerings and nuances of the great pianists. Time was when the great works were published with no nuances whatever. We have an edition of Bach fugues consisting of nothing but the notes—not even a piano or a forte mark. But d'Albert's edition of the classics is a different story altogether. Weber's "Invitation to the

Dance," for instance, has twenty-nine expression marks in the first line of six bars, in addition to the directions that the left hand phrase is to be played like a cello, and the right hand part like clarinets! Of course it is impossible to make the piano sound like these orchestral instruments, but these directions, nevertheless, help the imagination of the student, and hence have their value. The list of works published with these d'Albert comments is too extensive to be quoted here. It contains works from periods as widely separated as those of Bach and Couperin to Tchaikowsky.

"A Woman."

SONG BY CHRISTIAN SINDING.

This is a musical portrayal of Heine's gruesome tale of the female swindler and male thief who loved each other, after a fashion, and how the woman shrieked in wine and laughter an hour after the man was hanged. It will serve to vary the uniformity of the usual love and lullaby song recital. We notice that when the composer relates the love story the music is in the minor key, but when the man is hanged and the young widow is alone the music at once becomes vigorously (and joyously) major. Well done, Sinding! You have the saving grace of humor.

"The Blacksmith."

SONG BY MAX SCHILLINGS.

This is a mildly humorous poem in its English translation, though we think it must be more enthralling in the original German, or it could not have roused a composer to the making of so much elaborate music. The narrative is illustrated by suitable melodic fragments, harmonic changes, and rhythmic variations, more or less after the manner of Loewe's ballads.

Gerhard Stalling, Oldenburg.

"MUSIC AND MUSICIANS IN CARICATURE AND SATIRE."

If the complete work is as good as the specimen pages are, we must emphatically recommend this book to all interested in music. The text is German, unfortunately for English readers, but the pictures are reproduced and printed by German workmen, which means that the work is well done. The selection of pictures is by no means confined to the extravaganzas of the comic papers, but includes examples from the great masters, such as Teniers, Doré, Donatello, Dürer, Jordaens, Watteau, Rembrandt, Franz Hals and others.

Liza Lehmann's Farewell Concert.

Owing to illness Liza Lehmann was obliged to postpone her concert scheduled for Monday afternoon of last week. The composer-pianist will give her farewell recital Monday afternoon, January 23, in the Hudson Theater. Constance Collier has been especially engaged to recite "The Happy Prince" to a musical setting by Madame Lehmann. The remainder of the program will consist of songs and selections of the popular Lehmann song cycles.

Heinemann Recital, January 23.

Alexander Heinemann, the German lieder singer, will give another New York recital in Mendelssohn Hall, Monday afternoon, January 23. His program for this date includes "Slumber Songs" by Dr. Nicholas J. Elsenheimer, which Mr. Heinemann has consented to sing in English. The lieder on his list will be from the works of Schubert, Schumann, Wolf, Handel and Hermann.

PAULO GRUPPE 'Cellist

Management J. E. FRANCKE, 24 West 31st Street, New York

MISCHA ELMAN

Management: QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau
1 WEST 34th STREET, NEW YORK

SIGISMOND STOJOWSKI

The Eminent Polish Pianist and Composer
Exclusive Management: HAENSEL & JONES, One East 42d Street, New York
MASON & HAMLIN PIANO

J BARNES WELLS TENOR

Exclusive Management:
HAENSEL & JONES
1 East 42d Street

ALFRED HUNTER CLARK
New York
Representative
257 W 80th Street

SUMNER SCHOOL
WATERLOO, N. Y.
London Address
and Cable
MAPLESON
& CO.



THE
GARDNER-BARTLETT
STUDIOS
VOICE CULTURE

WINBURN F. ADAMS
Boston
Representative
509 Pierce Bldg

MRS. BERTHA FISCHER
Representative
in Germany
Springfield, Mass
STUDIO
351 MAIN STREET



AUGUST COTTLOW
In Europe Season 1910-11
MANAGEMENT:
HAENSEL & JONES, N. Y.
STEINWAY PIANO USED

CHARLES DALMORES, THE FAMOUS TENOR.

Charles Dalmores is an artist of such extraordinary powers that in attempting to describe his many successes one hastens to speak of him merely as "heroic." A tenor who sings Romeo in French, Lohengrin in German, and Rhadames in Italian, has at his command the resources that would enrich the personnel of the greatest opera house in the world. Such versatility is rare, for it must be remembered that Dalmores sings these diverse roles in the three languages in a manner that arouses enthusiasm among the most critical.

New Yorkers remembered Dalmores' many triumphs at the Manhattan Opera House, and before this story is in the hands of some readers, he will be back in New York singing in the special season of French Opera at the Metropolitan Opera House with the Chicago Grand Opera Company, with which he sung in the Lake Michigan metropolis this winter.

Dalmores was born in France, and, of course, achieved his first successes in singing operas of native French composers. But he seems to have become inoculated with the cosmopolitan virus, for he has sung in London, in Berlin, Hamburg, Bayreuth, Brussels and other important musical centers. One admirer of Dalmores not long ago called attention to the prime donne who had sung the role of Juliet to his Romeo. At Covent Garden (London), and at the Royal Theater de la Monnaie in Brussels Dalmores has appeared jointly in the Gounod setting of Shakespeare's immortal love tragedy with Kontzietzaff, a Russian; Mary Garden, an American of Scotch origin; Pauline Donalda, a Canadian; Suzanne Adams, American, and Nellie Melba, the Australian soprano.

That a French born artist should become a great singer of Italian roles is not perhaps remarkable, but that he should distinguish himself in the German school is a matter that invites admiration. When Charles Dalmores was in Berlin studying Italian repertory with Franz Emerich, that master discovered that he would make an ideal Lohengrin. There is a French version of Wagner's "Swan Knight," but when Dalmores determined to learn this role he went to the bottom of things and studied it in the original German. When Emerich saw this display of determination he told Dalmores that there was an opportunity for a good Lohengrin at Bayreuth at the forthcoming festival. Dalmores went to Bayreuth to look over the town and while there a strange thing happened. He went for a walk one day, and Madame Wagner, who had not yet met him, turned to a friend at her side and pointing to Dalmores, said: "There goes the kind of man we need for Lohengrin."

Soon after this, Dalmores was presented to Madame Wagner and her son, Siegfried, and after hearing him, he was at once engaged to sing the part of Lohengrin, all of which has been told in detail to readers of THE MUSICAL COURIER. Last summer Dalmores sang the role of Lohengrin in Berlin and he repeated his success heralded from the town of Wagnerian fame.

To return to Dalmores' impersonations of operas in the classic as well as modern French schools, a book might be written about them. He is an ideal Faust, an ideal Don Jose, an ideal Romeo. He is a wonderful Samson and in such operas as Massenet's "Thais," "Griselidis, the Poet in "Hoffmann's Tales" (Offenbach), Debussy's "Pelleas and Melisande" and Charpentier's "Louise," he is inimitable. Then not to forget his marvelously realistic Herod in "Salome," a character portrayal that has never been surpassed, if equaled, in a decade. When the Wilde-Strauss opera was given at the Manhattan Opera House some critics went to the extent of saying that the work of Dalmores in the music drama was as powerful and as impressive as that of the stellar role.

Ordinarily the public need not concern itself about the private life of an artist, but the kind of life led by the versatile and gifted Dalmores reads like an open book. He is a lover of outdoor sports, automobiling, horseback riding and the games that make men strong and wholesome. When at home he resides in a beautiful chateau in Switzerland, and it is there that he is surrounded by everything contributing to make the life of an artist truly grand. More about the personality of Dalmores that will be read with interest is his kindness to those in the profession in lower ranks. He is considerate and kindly, and not in the least spoiled by the numerous triumphs which he has enjoyed in Europe and this country. Although he has been idolized, he continues to conduct himself like a man and true gentleman. If his kindness to those in inferior station to him is taken advantage of, his Gallic sense of humor comes to the rescue, and thus he never resorts to any belittling revenges, which, after all, harm those more who show them than those upon whom they are tried.

Dalmores is advertised to make his first appearance at

the Metropolitan Opera House Tuesday evening, January 24, in the role of Nicias in "Thais." He will sing the part of Julien in "Louise" Tuesday evening, January 31, and during the French season at the Metropolitan will sing Samson to the Delilah of Madame Gerville-Reache. It is also hoped by the hosts of Dalmores' friends in New York that he will be heard as Don Jose and as Faust.

SHORT SPLINTERS.

Practise in haste—repent at leisure.

Work hard—rest easy.

There are more composers of notes, than of note; more rank pianists, than pianists of rank.

It is easier to tell what is music, than what music is.

So few composers have something to say—the rest have to say something.

Discords are misplaced chords.

Better a candid than a candied opinion.

Giving lessons is one thing—teaching another.

Nurse your grievances in a private hospital.

Always tell the truth to pupils; if they are sensible, it does some good; if not, it does no harm.

Anxious Inquirer: Will it pay to study music?
Cynic: Madame, it will pay somebody.

We make our reputation through the gifted pupils, our living from the stupid ones.

What will be a happy country: where the pianists cease from trembling and the critics are at rest.

First the composer scores his work and then the critic scores the composer.

It is a long distance from the head to the fingers.

The public has a short memory, but a correct yardstick.

Many think they are called to do great things, but alas! it proves to be a false alarm.

On using the pedal. Use it continually, but not continuously. When in doubt—don't. Do not mistake it for

a hassock. The pedal is a good servant, but a poor master.

Frequently the shortcut is the longest way around.

An ounce of demonstration is better than a ton of explanation.

The best things are learned, not taught.

Better a cheerful pessimist than the sad optimist.

We cannot all be concertmasters; somebody has to play second fiddle.

Do not mistake slowness for thoroughness.

Some pupils are poor starters, but good stayers.

Feed your audiences, but do not stuff them.

Some mold public opinion, others mould it.

Welcome the coming, speed the parting, pupil.

Do not wait for the latchkey to success—get a jimmy.

The critic is necessary yet superfluous.

It is not sufficient to keep the irons in the fire; you must also keep the fire hot.

Better have nerve than nerves.

The practise of today is the making of tomorrow.

You invite failure by anticipating it.

You can practise too much, but never enough.

Life: When we are young we are apt to be very exacting and hard to please, but we finally learn to be satisfied with very little. The theme of life is furnished us, the variations are our own, a higher power writes the finale.

EMIL LIEBLING.

Behrens Pupil to Play.

Cecile Behrens, the New York concert pianist, will give a recital in the white and gold hall of the Hotel Plaza on Friday afternoon, January 27, for the purpose of introducing a talented artist pupil, Clara F. Schmitt, who is spoken of as a pianist of exceptional gifts which have been finely developed by the careful instruction of Madame Behrens. Miss Schmitt will play: Prelude (Mason); Rigoletto paraphrase (Liszt); melody in G (Cadman); "Blue Danube" (Strauss-Eiler); "Au Matin" (Mason); humoreske (Dvorak); "Mes Joies" (Chopin-Liszt); grand etude de concert (Liszt); ballad, A flat (Chopin). The assisting artists will be Katherine Fleming-Hinrichs (contralto) and Elsa Fischer (violinist).



The HARDMAN

The Piano Paramount

The leading operatic artists all praise the Hardman, but each has something characteristic to say.

M. Caruso writes "It has given me the utmost satisfaction."
Mme. Destinn speaks of "Its splendid tone color and power."
Mme. Tetrazzini declares that "In singing with it I feel as though accompanied by an orchestra."
M. Jorn maintains that "I never want to use any other," and M. de Segura refers to the Hardman tone "As remarkable for its purity, its richness of color and its power."

The HARDMAN Piano is made in three forms:

The HARDMAN GRAND The HARDMAN UPRIGHT The HARDMAN AUTOTONE

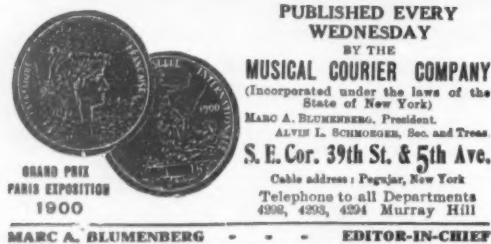
The Parlor Grand, The Baby Grand, The Small Grand In three sizes and a variety of artistic cases The Perfect Player-Piano

Send for handsomely illustrated catalogue. The highest possible value allowed for Pianos taken in exchange

HARDMAN, PECK & COMPANY

Brooklyn Store, 524 Fulton Street Founded 1842 138 Fifth Ave., New York

ESTABLISHED JANUARY, 1880

PUBLISHED EVERY
WEDNESDAY

BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the
State of New York)

MARCO A. BLUMENBERG, President.

ALVIN L. SCHNORR, Sec. and Treas.

S. E. Cor. 39th St. & 5th Ave.

Cable address: Paganini, New York

Telephone to all Departments
4293, 4294, 4294 Murray Hill

MARCO A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JANUARY 18, 1911
No. 1608

OFFICES AND REPRESENTATIVES

MIDDLE WEST DEPARTMENT—

Chicago Offices, 615 to 625 Orchestra Building, Rene
Devries in charge.

LONDON—

Mrs. Evelyn Kaesmann, 56 Bloomsbury Street, Bedford
Square, W. C., London, England.

Cable and telegraphic address: "Evelkaes."

PARIS—

Delma-Heide, 30 Rue Marbeuf (Champs Elysées).

Cable and telegraphic address: "Delmaheide, Paris."

BERLIN, W.—

Arthur M. Abell, Jenaer St. 21.

MUNICH—

H. O. Osgood, Schraudolph Str. 15ii.

LEIPZIG—

Eugene E. Simpson, Nürnberger Strasse 27.

DRESDEN—

Mrs. E. Potter Frissell, Eisenstrasse 16.

BRUSSELS, BELGIUM—

Sidney Vantyn, 40 Rue Paul Lanters.

MOSCOW, RUSSIA—

Ellen von Tidebühl, Arbatte, 34 Deneschny.

NAPLES, ITALY—

Claude Reddish, Pensione Pinto Storey, via Amedeo.

THE HAGUE—

Dr. J. de Jong, office of Het Vaderland.

STOCKHOLM, SWEDEN—

Louisa Upling, Rindögatan 37, (by Karlson).

ARGENTINE, SOUTH AMERICA—

Mrs. T. A. Whitworth, Buenos Aires.

NORTHWESTERN DEPARTMENT—

Oscar H. Hawley, St. Paul and Minneapolis, 2727 Hennepin
Avenue, Minneapolis, Minn.

BOSTON—

Mrs. Gertrude F. Cowen, Hemenway Chambers, Corner of West-
land Avenue and Hemenway Street. Telephone: 43180 Back Bay.

ST. LOUIS, MO.—

Mrs. Isabel McCormick and Henry Roemer, 4806 Washington
Boulevard.

DENVER, COLO.—

Robert Clement, Hotel Revere, 1427 Blake Street.

LOUISVILLE, KY.—

Katherine Whipple-Dobbs, care of D. H. Baldwin & Co.

PHILADELPHIA AND VICINITY—

Office, 1710 Chestnut St., Philadelphia, Mens Queale in charge.

COLUMBUS—

Mrs. Ella May Smith, 60 Jefferson Avenue.

CLEVELAND—

R. N. O'Neill, 5817 Prosser Street.

CINCINNATI—

C. H. Zuber, Flat 14, The Avon, Mitchell Avenue.

THE MUSICAL COURIER is for sale on the principal news-
stands in the United States and in the leading music houses, hotels
and kiosques in Belgium, England, France, Germany, Holland, Italy,
Switzerland and Egypt.NOTICE TO ADVERTISERS—Reprints of press notices from other
papers will hereafter be accepted for publication in THE MUSICAL
COURIER only at the regular advertising rate per inch or line. All
such notices must be accompanied by the originals from which they
are quoted. Managerial announcements about artists will be accepted
only when they are news and must be sent subject to editorial re-
vision.

SUBSCRIPTIONS: Including Delivery

Invariably in advance. \$5.00
United States, Canada, Mexico, \$5.00
Great Britain, \$15.00
France, \$15.00
Germany, \$15.00
Russia, \$15.00
Entered at the New York Post Office as Second Class Matter.
Single Copies, Fifteen Cents, on newsstands at hotels, elevated and
subway and general stands.

Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$300
a single column inch, a year.
On reading pages, having three columns to a page, \$400 an inch,
a year.
Reprints, business notices, etc., at \$1 a line. Broken lines counted
as full lines. Headings counted as two lines per heading.
Full page advertisements, \$400 per issue.
Column advertisements, \$150 per issue.
Preferred position subject to increased prices.
All remittances for subscriptions or advertising must be made
by check, draft or money order, payable to THE MUSICAL COURIER
Company.
Advertisements for the current week must be handed in by 2 P. M.
Saturday.
All changes in advertisements must reach this office by Friday,
5 P. M., preceding the issue in which changes are to take effect.
American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.
New England News Company, Eastern Distributing Agents.

THE MUSICAL COURIER EXTRA

Published Every Saturday During the Year

GREATEST ADVERTISING MEDIUM FOR MANUFACTURERS AND
IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY.
For Particulars apply to SATURDAY EXTRA DEPARTMENT.

NOTICE.

Advertisers who send THE MUSICAL COURIER their press notices for publication should send the original notices, as copies will not be accepted by this paper unless accompanied by the originals.

BANJO, banjo, where is the banjo?

BUSONI will be the soloist at the February Boston Symphony concerts in New York and Brooklyn.

We ought to have opera in English here, but there are several other things we ought to have, too.

If Beethoven had been born half a century later than he was his symphonies also would have been called Wagnerian.

OSCAR HAMMERSTEIN arrived here from Europe last week and when asked what he would open his new London opera with, replied: "With debts."

RICHARD WAGNER's memoirs are to be published shortly, according to information sprung recently in Frankfurt, Germany. That will be his last chance to get even with his biographers.

THERE is a possibility that Felix Weingartner, conductor of the Vienna Philharmonic concerts, may remain in that city as first conductor of the Vienna Imperial Opera, under Gregor's management.

SIR HENRY J. WOOD is a euphonious and a well deserved title, and THE MUSICAL COURIER extends its best felicitations to that gentleman both on his title accession and also on the fact that England is able to reward its famous musicians with something more than mere pelf and press glory.

CARUSO's fee of \$2,000, received for taking part in the benefit performance of "Aida" last Saturday evening at the Metropolitan Opera House, was donated by the tenor to several local Italian charitable institutions. This is not the first generous benefaction of Caruso toward the same end.

PRIVATE cables tell of the warm Berlin success of Humperdinck's "Königskinder" at the Royal Opera there last Saturday evening. The enthusiastic reception of the work in the German capital was a matter foreseen and foretold by all those connoisseurs who have heard "Königskinder" in the remarkable performances of it now current at the Metropolitan Opera.

It is reported that a famous member of the Chicago Opera during a rehearsal handed her purse containing a large amount to a certain individual at the Chicago Opera for safekeeping, as the singer did not think it safe to rehearse with so much cash upon her person. Great was her surprise to find that the cash had dwindled considerably when the purse was returned.

It looks to outsiders as though there exists a systematic arrangement of engaging for the Bayreuth performances such singers as participate on the German stages (Elberfeld, Hamburg, Magdeburg, etc.) in the performances of Siegfried Wagner's "Bannadietrich" and "Baerenhäuter." In America we would call that business; in Europe it is called Art. That is probably correct, too, for in Europe Art is business while here business is Art.

NOTEWORTHY in the annals of musical activities was the performance of the Beethoven violin concerto at the New Theater last Sunday afternoon by Kathleen Parlow. Here is a girl, not quite out of her teens, whose mastery of the violin is astonishing in every detail. The classic repose, the purity of intonation, the exquisite quality of tone, place her among the foremost violinists of the day. To play

the Beethoven concerto as Miss Parlow does at her time of life is nothing short of phenomenal.

"WITH Mascagni, Puccini and Humperdinck writing new operas for us, 1911 ought to be a bumper musical year for America," remarked a December magazine. Yes, and two of the composers named were bumped hard before the new year reeled off very many of its 365 days.

Nor long ago the Aschenbroed'l Verein, New York's club of orchestral musicians, celebrated the fiftieth anniversary of its existence. The association's 750 members were not all present, but enough of them attended to insure the resounding success of the club's banquet and the subsequent concert, given by seventy-five players from the city's best symphony orchestras. The Aschenbroed'l is one of the best known associations of musicians in the world.

IN view of the polite lack of esteem exhibited by many experts toward Puccini's recent "American" opera, it might not be amiss to ask again: "What has become of 'Paoletta'?" That work, by Pietro Florida, was given in Cincinnati for a whole month last fall (with Bernice de Pasquali and David Bisham in the chief roles), and its real melodies and brilliant orchestration delighted everyone who heard them. "Paoletta" is at least as American as "The Girl" and should not be allowed to die simply because no Italian opera trust dictates its performance at our representative houses for musical drama.

DRESDEN's music critics are angered because the Berlin publishing house of Fürstner has refused them the right to see the text and score of Strauss' "Rosenkavalier" before the première on January 26, and also because the management of the Dresden Royal Opera will not permit the gentlemen of the quill to attend the dress rehearsal of the work. An indignation meeting of the scribes was held and they resolved to take some unanimous protestive action. Their attitude in the matter is arbitrary, as the premature disclosure on the part of publisher and opera manager usually is considered an act of courtesy toward the critics and not their inalienable right.

GERMAN papers make much fun of the censored "Salome" which was presented in London. Here is a short item from the Münchener Neueste Nachrichten entitled "Salome and the English Censor": "In England, as in Prussia, there is a law forbidding the use of biblical matter or the appearance of Bible characters on the stage, and, on this account, it was necessary for the producers of 'Salome' to come to an understanding with the Lord Chamberlain's office, the result being some rather ridiculous changes in the text. In the first place, it was not allowed to speak the name of St. John on the stage, and that gentleman himself appeared incognito as 'Mattanea, a Prophet.' The remark that St. John's 'hair is hideous' appeared to arouse the suspicions of the censor, and Salome had to make some other severe criticism in its place. The appearance of five Jews all at once also called for remark! In heaven's name, nothing anti-Jewish! So the Jews were corrected into 'learned men.' It is hard to imagine what kind of an unmoral or sensual veiled allusion was found in the words 'Neither wine nor apples can still my desire,' but Salome was obliged to sing 'Neither moon nor stars can still my desire.' But the censor's cleverest act was reserved for the end, where Salome goes on her knees before the silver bowl in which the head of the prophet rests. In London there is no head, but instead a little sword, floating on top of a bloody soup, which is doubtless much more moral. At last Salome may dance in London without offending the feelings of the most prudish English 'Miss.'"

QUICK EUROPEAN ITEMS.

PARIS, January 5, 1911.

The following notice has been issued:

GRAND OPERATIC TOUR OF THE QUINLAN GRAND OPERA COMPANY.

United Kingdom, October 1, 1911, Until January, 1912.

First English Grand Opera Company to visit Paris with a two weeks' engagement, to take place January, 1912, en route, via Marseilles, to South Africa.

In South Africa, March and April, 1912.

In Australasia, June to October, 1912.

Returning to England, opening Dublin,

Boxing Night, December 26, 1912.

Artists include:

Perceval Allen,	John Coates,	Robert Radford,
Edna Thornton,	Walter Hyde,	Harry Dearth,
Muriel Terry,	Maurice D'Oisly,	Charles McGrath,
	etc.	

There is a great deal to be said regarding this question of opera sung in English before English speaking people. Within the next months this question will be taken up in a manner that will place it properly before those who can be made to believe that the Anglo-Saxon taste for music can be developed on broader lines by cultivating the native text than by listening to languages not understood; ape-like imitating those who are dead and discarded; lavishing money and fame on those who do not understand our language when we compliment them and singing in foreign phrases texts as dead to our people as our language is to monkeys. England and America have been fed on foreign texts as long as music has been known to us, and where has it landed us? We had an American topic opera produced in America without an American in the cast (with the exception of two tiny roles), because we have for nearly a century been cultivating languages in music which are foreign to us, and England has been doing this for nearly two centuries and now she is offered abbreviated opera.

What Beecham Says.

Thomas Beecham, through the aid and support of a generous father and a man to whom the English people are now under everlasting obligations, has been giving opera in London. What he says is due to two hundred years of foreign control of music in Great Britain:

NO AUDIENCE FOR OPERA.

MR. BEECHAM ON HIS YEAR'S WORK.

Last night Thomas Beecham brought to a conclusion his third season of opera during the year—two seasons at Covent Garden and one at His Majesty's. A representative of the Observer asked him if he was satisfied with the results of the year's work. "Profoundly dissatisfied," he answered emphatically.

"Why?"

"Because nobody ever comes to see my productions. You cannot run a grand opera house for the benefit of a hundred persons."

"But has no progress been made at all?"

"I think the position is just the same as it was a year ago, or rather it is worse, because now we have had the opportunity of a year's opera and we can say what the position really is. A year ago people cherished the fond delusion that it was only necessary for opera to be given on a large scale for every one to take it up—especially opera in English. For years every one had been grumbling and crying out at the lack of opportunity; now they have had it for a year, and they have never come anywhere near the place."

"There is no question of fairly good audiences or small audiences; there is no audience at all for opera. As for an audience for a new work—to put on a new opera is to raise a most deadly danger signal—people at once avoid the district for weeks as though it was infected with plague. A new work absolutely sends a shudder through people."

"But what of the furore caused by your productions of 'Elektra' and 'Salome'?"

"Get an elephant to stand on one foot on the top of the Nelson Column and you will draw a much larger crowd than twenty-five 'Salomes.' It is no credit for people merely to patronize these productions and stay away from

everything else, and it is certainly a discredit to oblige me to mutilate the libretto and story."

"Perhaps, however, you see some greater hope for the future?"

"I don't know anything about the future. The past year has shown indisputably and without any question that so far as the year 1910 is concerned no one in England has wanted to see grand opera. What they may want in 1911 I don't know—and I don't care; all I am concerned with is 1910, and there was then no public demand for opera of any kind."

"I brought on certain occasions the best artists of the country to sing in celebrated operas, and frequently the house has not been one-seventh part filled. To give opera for the next five years under the same circumstances and with the same public results I should require to be a Rockefeller and a Carnegie rolled into one."

"Will there be another season under your direction?"

"Oh! very likely, but I cannot say anything about my plans. The future requires a great deal of consideration."

Mr. Beecham sees no future. Mr. Quinlan sees a future for opera in English and he is going to send his company all over the globe before he gets through. There is no reason for pessimism, even if England and America worship the foreign fetish. There is too much enterprise in English speaking nations to feel discouraged because there are failure records; that is one reason for going ahead. It will be demonstrated that the people will listen to opera in English if they can be satisfied in listening to what, to them, is a lingo. It is now going to be tried on a bigger scale than ever. The following notice has also been issued:

HERR FRITZ KREISLER.

The Quinlan International Musical Agency have entered into a contract with Herr Fritz Kreisler, the distinguished violinist, whereby they keep him employed until 1913. The celebrated violinist will be in England from now until December, 1911, South Africa and Australasia until autumn of 1912, and the United States during the winter of 1912-13. This will be Herr Kreisler's first visit to Africa and Australasia.

Kreisler is one of the foremost of the present violinists of the heroic type; his success in all lands is assured beyond any doubt. He will surprise the Orient.

Paris Opera.

A large number of shareholders of the Grand Opera of Paris held a meeting a few days ago to protest against the manner in which the affairs of the house are conducted. They called attention to Messenger's absence, to his interest in his own works, to his conducting of the Conservatory Orchestra, to his favoritism of foreign singers and composers, to his travels and to his treatment of the stockholders. They called attention to the absence of his associate Broussan from that very meeting of shareholders, and they gave evidence of unusual discontent. Personally, I believe that Messenger does not care one way or the other. The matter will reach the Arts Committee of the Chamber of Deputies and the many individual singers will bring pressure to bear, and some resolutions may pass. But Messenger will either pay no attention to the matter or he will abandon the Opera altogether. The daily papers are filling space on the subject and it is interesting anyway. But opera is opera.

Litvinne, Lucien Wurmser, the pianist (not the Wurmser of the "Enfant Prodiges") and the cellist, Josef Hollman, have been engaged by the Astruc house for a concert tour in Argentina, South America, where Kubelik has been concertizing recently.

Hammerstein.

Hammerstein will probably open his London house with "Quo Vadis." The title may prove an interesting question for Hammerstein. It is said that he will renounce his American citizenship and become a British subject.

B.

LEX TALIONIS.

An English choir went to Germany not long ago and gave some choral concerts there. Whether the English choristers sang well or ill is of no concern to us for the moment. But we should like to ask our German friends by what authority they were entitled to tell the Englishmen how fast to sing the works of Handel? This is a simple question, asked in all sincerity, without prejudice for or against England or Germany. Supposing the Paris Grand Opera House Company went to Dresden in a body and performed "Les Huguenots" there, in the original French, would the Dresden critics consider themselves authorized to tell the French visitors how fast to sing Meyerbeer? Or if, for instance, a Paris opera bouffe company performed "La Grande Duchesse" in Leipsic, would the musical judiciary of that scholastic burg feel it their duty to explain the tempi of Offenbach to the racy French company? The three cases are alike. Offenbach made his fame on the boulevards with his French operettas. Meyerbeer, as we all know, was the supreme master in Paris for some years with his French grand operas. And Handel wrote all his great works in England to English words. The one point of differentiation among them is that Handel alone of the three remained in his adopted country, became a citizen thereof, and died there.

Now, of course, we give Germany credit for producing the three varied, though illustrious, musicians, Handel, Meyerbeer, and Offenbach. But we cannot understand how Germany can claim a better knowledge of Handel traditions than England has. If England has forgotten how Handel wanted his choruses sung, how does Germany come to know how to sing them? Handel left no tradition whatever in Germany. We do not assert that Germany is wrong, or that England is right. We only ask how Germany comes to know more about Handel than England does? As a matter of fact, we think the solution of the problem is in the slower pulse of the German. The Germans have become accustomed to the German performances of Handel, in which the German temperament and, to a certain extent, the unwieldy syllables of the German language, have established a more leisurely tempo than the English are accustomed to.

But it is a little foible of the German musician that he must instruct, and not learn from, any other nation. And we are sure that the English chorus knows it sang the Handel works better than any German body of singers can sing them, and is a little surprised that the Germans did not immediately recognize the correct Handel at last. How would Germany receive the criticism if the London scribes told a German company, singing d'Albert's "Tiefeland" in German to an English audience, that they took the movements far too slowly? Would not the Germans hear the English comments in anger and derision? Yet d'Albert left his native Britain and became a German in precisely the same way Handel quitted Saxony for England. Wherein lies the difference in principle?

O, England, have we not defended thee? And a word in your ear, Germany. We think the German Handel's English "Messiah" a greater work than the British d'Albert's German "Tiefeland." Now be friends.

It would grieve us beyond measure to find that any words in THE MUSICAL COURIER plunged England and Germany in war! The spectacle of a combat between the sea whale and the land elephant, while it might furnish magnificent news for the low-browed press, could not but fill our noble souls with sorrow. Let a German chorus and an English choir come to New York and sing for us. We know what's what in music competitions, and we will decide the matter finally, to the satisfaction of ourselves. For the expenses of the journey and the tourney apply to Mr. Carnegie's ten million dollar Peace Fund.



VARIATIONS

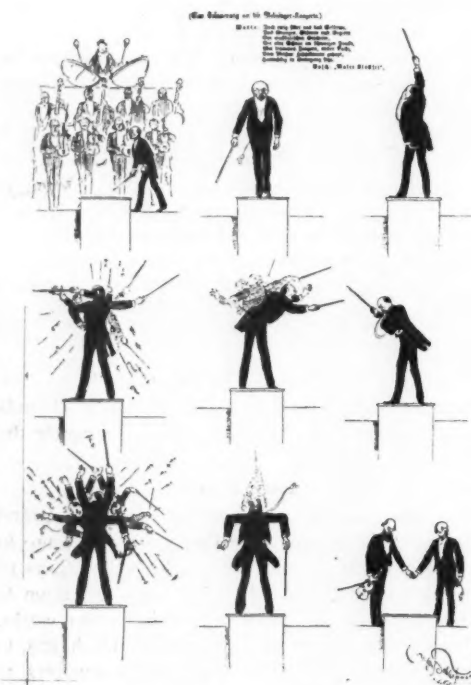
One of THE MUSICAL COURIER's wise editors wrote an excellent article in large type last week and called it "England's Musical Moses." Almost immediately after reading it I came across a squib in the London Times which should have been called "England's Musical Noses," for the writer, describing an occurrence at a Queen's Hall symphony concert, said: "During the performance of Chopin's concerto in F minor, the only perceptible addition to Chopin's own orchestration was a nose in the auditorium, which was blown, during a rest, in perfect time and tune on middle C." In quoting this wholly credible story, London Musical News remarks: "We are probably not far wrong in assuming that, while the accuracy of the time was subconscious, the pitch was accidental. A man may be perfectly able to blow his nose rhythmically, but that he is able to exercise such control over his nasal organ as to produce thereon the various notes of the gamut at will we decline to believe." And why not, pray? Has Musical News never heard of the Maori tribe—or is it the Ashanti tribe, Mr. Finck?—which plays the flute with its noses? Is M. N. unacquainted with those vocalists who sing through the nose? And, before all things, has my esteemed fellow scribe failed utterly to hear of those marvelously gifted but entirely amateur nose blowers who with the aid of a handkerchief (usually a red bandanna) are able to trumpet or flute forth on the proboscis perfect scale passages, fiorituri, delicate treble cadenzas, rapid, scintillating trills and staccati, and deep toned motifs that boom and blare resoundingly like the most majestic utterance of the brassiest bass tuba? Then there was the child Mozart, who, according to romantic report, when both hands were occupied at either end of the piano, played with his nose a certain note in the middle section of the keyboard. Musical News has overlooked also another important department of nasal technic, together with the whole vast school of virtuosi who practise it. That is, snoring. The New York Morning Telegraph is better posted, and a few days ago that paper published a poignant appeal called: "Do Not Exterminate the Snorers and Their Music." Algernon St. John-Brenon, whose charity is wide and whose sympathies are universal, was the writer of the pathetic lament and it read as follows: "We read an advertisement the other day which promised to extirpate the habit of snoring. The treatment gave signs of being long and expensive, and all for what? To abolish the sweet human music of the night, those voluntaries performed upon the organ of the nose, those symphonies in trumpet sound, those loud proclamations of the music eternally within us.

"Times there have been when a sleeping car sounded like the greater moments of 'Elektra,' like the shrieking bass of Debussy in torment. We have often imagined that a musician might get a positive inspiration from the fugues of snoring we have heard on Atlantic liners. We have heard fifths diminished 'sigh on sigh.' We have heard sounds like those of the 'loud bassoon.' Yet we never have known a musician who used the peculiar color, the timbre of the human snore, as one of the shades of

the orchestral palette. Perhaps it is difficult to reproduce. Well, then, invent the instrument to reproduce it. We have the sarrusophone, the tonitruophone; why not then the stertophone?"

Has Musical News anything further to say after that?

At his recent monumental recital in Carnegie Hall, just before he went upon the stage to play the six



A MEMORY OF HANS VON BUELOW.
(From the Figaro of 1884.)

big Liszt études, Busoni turned to Manager M. H. Hanson and remarked: "Whew! that's a prodigious task I have before me."

"Rather you than me," answered Hanson, heartlessly.

"You are right—rather me than you," was Busoni's instant, if ungrammatical, rejoinder.

Then he stepped to the piano and the opening chords of "Mazeppa" rang out with a peculiarly triumphant ring.

"Where are the songs of yesteryear?" the poets ask us every once in a while. "Where are the songs of tomorrow?" would be a more pertinent question. The present drought leads to the conclusion that they, too, may have to be the songs of yesteryear.

Several letters received by this department point out a printer's error or a slip of the pen which made "Variations" say last week that "Melot speared

Siegfried with a lance in 'Tristan.' What really was meant is that Alberich stabbed Scarpia in "Salome."

A young composer of my acquaintance says that "Tristan and Isolde" ought to be called "Richard and Mathilda." Bayreuth papers please overlook.

A deluge of Wagner has hit our town and the gentleman's music fills the Opera and the concert halls of the metropolis. Even the "Tannhäuser" overture in one week twice sounded its mixture of sacerdotal and saturnian melodies. I liked best of all last Sunday's Wagner ministrations, when Mahler and the Philharmonic discoursed in tone at Carnegie Hall, and Johanna Gadski aided them with her dulcet voice and magnificently earnest and intelligent denotement of the texts. She is one of the few singers able to visualize relatively the things she vocalizes about and to suggest in the listener's soul the emotion she seeks to portray in her song story. As a rule, that gift of artistic simulation is given to the children of Italia rather than of Germania, but through her long association with the golden-throated signors and signoras of the Metropolitan Opera casts, Madame Gadski has lost nearly all trace of Teutonic notions in vocal art and Teutonic rigidity of throat muscles. On the other hand, there is about her Wagner interpretations an intense honesty and depth of feeling which her confrères from the tuneful Peninsula find it almost impossible to expose in such untheatrical and convincing fashion. In "Elsa's Dream" from "Lohengrin," the "Dich theure Halle" from "Tannhäuser," and the Brünhilde farewell from "Götterdämmerung," Madame Gadski almost reconciled her hearers to the absence of scenic surroundings, even if one felt that had the singer been projected suddenly into the actual stage picture of the "Ring" finale, her auspicious mood of the Carnegie Hall concert performance would have resulted in one of the finest operatic moments of all our local Wagner history. Assuredly, Madame Gadski's Sunday afternoon songs did the multitudinous auditors as much good as any sermon or prayer heard that Sabbath morn.

Mahler made eloquent and colorful tone poems of the "Rienzi" and "Tannhäuser" overtures, the "Lohengrin" prelude, and the funeral march from "Götterdämmerung."

Eventful, is it not, that the "Parsifal" monopoly should expire at Bayreuth in 1913—just one hundred years after the master was born.

I simply do not believe this one, which comes to my favored desk via London:

A doctor had a deaf patient, and advised him to go hear one of those new compositions and sit near the trombones.

"The noise," the doctor said, "has cured several incurable cases of deafness, and there is no reason why it shouldn't cure you, too."

The patient accepted this advice. He even bought two front row tickets and took the doctor with him.

As the two men sat side by side, the patient, when the din was at its very loudest, shrieked in the doctor's ear:

"Doctor, oh, doctor, I can hear!"

But the doctor took no notice of the glad cry.

"Doctor, you have saved me!" the patient repeated. "I can hear again!"

But the doctor sat cold and impassive. He had become deaf himself.

My dear Amaryllis, you are mistaken. This column spoke very distinctly of Strauss' "symphonic" and not his "syphonic" poems for orchestra.

LEONARD LIEBLING.

THE UNMUSICAL LAMB.

Charles Lamb, the most delightful of English essayists, was notoriously devoid of an ear for music. He believed that the world could do very well without music. Yet he was an intimate friend of Vincent Novello and a frequent visitor at the organist's house. He thus became acquainted with a number of musicians' names, if not with their compositions. One of his whimsicalities, written in or about 1833, was addressed to Novello:

Cannot a man live free and easy
Without admiring Pergolesi?
Or through the world in comfort go
That never heard of Doctor Blow?
Of Doctor Pepusch old Queen Dido
Knows just as much, God knows, as I do.
I would not go four miles to visit
Sebastian Bach (or Batch, which is it?).
No more I would for Bononcini—
As for Novello, or Rossini
I shall not say a word to grieve 'em
Because they're living, so I leave them.

This is fine humor. And yet it must give us pause. It has a serious side. Was not Lamb right after all? Where are now the works of Pergolesi, Blow, Pepusch, Bononcini, and Novello? Gone, gone!—only to be revived by the antiquarian on rare occasions. They lie entombed in yellow tombs like old curios in museum cases.

There are millions of us who live without Pergolesi, and know no lack. And as for Doctors Blow and Pepusch—heavens! what names to inscribe on the roll of fame!

We can be merry with a little lamb now and then, but it would not do for us to uphold the gospel of this Lamb. What would become of all the great ones of the day if THE MUSICAL COURIER lent the weight of its authority to the assertion that

The world can wag without Beethoven,
And do quite well without de Koven?

Beethoven is the king of music, and de Koven is our esteemed friend, and a critic who might transfix us with his quill.

What would Henry T. Finck think of us if we said:

Instead of hearing Massenet
We'd rather teach an ass to bray?

Would that not be cruel and unjust? But to return to Lamb—or to our mutton, as the French say. We repeat that we cannot uphold the Lamb policy, but just to show the ghost of the gently, woolly essayist that we can spout verses as good as his any day, we submit the following:

We wish the works of G. F. Handel
Had been destroyed by some old Vandal;
The vaulted fugues of Bach are rot,
Much paper they deface and spot.
Franz Schubert died of poverty,
We're glad he had no property;
It is a thousand pities Gluck
The useful plow and spade forsook;
The man who finds delight in Gounod
Can of great masters very few know;
The melodies of that Swiss Raff
Would make a calf sit up and laugh,
And Penzance Pirate, Sullivan,
Upon the rocks his hull he ran.
The rhapsodies of Abbé Liszt
Should always be denounced and hissed,
And why has wandering Moskowski
In Paris lost his German house key?
Between Bruneau and Michael Balfe
We think the palm must go to Alf!
At concerts wholly Berlioz
The critics mild and surly doze,
And all the discords of Debussy
Are misty—not concrete and juicy,
And Mendelssohn is much too placid
For those who like Wagnerian acid.
The leaden works of Prussian Brahms
Are duller than Marcello's Psalms.
Will friends of H., Professor Parker,
Present him with a motor speaker?

In all the works of J. K. Paine
We find the "J. K." there in vain.
We think the songs of Robert Schumann,
When not insane, are most inhuman;
And all agree that Richard Strauss
Non compos mentis ess (bug house).

We deny, of course, all the allegations of these rhymes, and apologize for the poetic license which causes us to mis-sound names like Raff, Moszkowski and Debussy. We beg of our readers to believe us when we say that we wrote these horrible libels only in order to lay the ghost of Lamb. Instead of bearing us any grudge let the musicians herein defamed feel delighted that they have a champion in THE MUSICAL COURIER, who can stick pens through the thickest armor of their adversaries and hold them up to scorn. Pooh, pooh to you, Charles Lamb!

In Music we can find no merit,
And Lamb is all that's left to eat.
Lamb was a son of old John Bull,
And so was Bacon. Let us pull
The curtain on this prosy verse,
And that of Lamb, too, which is worse!

THE QUESTION OF KEY.

A "Constant Reader" has written us to ask how we determine the key of a composition. This question, which troubles the composer very little, seems to have a perennial interest for the amateur. Now, legally speaking, a composition is in the keys in which it is. That is to say, a composition beginning in F sharp minor, and passing through E flat major to G major and ending in C minor, is in the keys of F sharp minor, E flat major, G major, and C minor. Musically speaking, it is customary to choose the principal key from among the many, and say that the movement is in that particular key. This custom has descended to us from the old days when harmonies were few and counterpoints were many, and when the composer was content to remain in tonic, dominant, sub-dominant, and related minor keys, with the tonic and dominant in great preponderance.

It is different today. The prelude to Wagner's "Tristan" is in the chromatic scale, though the final impression that movement leaves is the tonality of A minor. There was a discussion a few years ago concerning a scherzo of Chopin. Many maintained that the work was in D flat major, while others contended that it was in B flat minor. It is, of course, in both keys—beginning in B flat minor and ending in D flat major. But because one can speak definitely of Bach's G minor fugue or Handel's E major suite, many persons thought it necessary to confine the tonality of Chopin's scherzo under one key.

Beethoven's first symphony is said to be in C, yet the critics of the period fell foul of it because it begins with the dominant seventh and tonic chords of F. They wanted a symphony in C to begin in C. Nowadays there are those who want a piece to be classified as in a certain key. Beethoven's fifth symphony is in four movements. The first movement is in C minor, with plenty of E flat harmonies. The second movement is in A flat major with incidental outbursts in C major. The third movement is in C minor, with a trio in C major; and the long finale is in C major. This symphony is said to be in C minor. There is no reason for calling this the C minor symphony except the established custom of naming the key by the first movement. If we go back a century before Beethoven we will find that the four, or five, or even six movements of the suite, the precursor of the sonata and symphony, were always in the same key. Whatever key the first movement had, the other keys, like Mary's lamb, were sure to follow. All we can say is, that it is customary to call a sonata in the key of the first movement, no matter what keys the composer employs for the rest of the work. Haydn's E flat sonata has a second movement in

four sharps. In most cases a composition begins and ends in the same key.

But in those cases where the composer begins in one key and ends in another, we can only say that the composition is in two or more keys.

AMONG the foolish reports spread every year at about this season is the familiar one that the Philharmonic Society harbors a notion of some time engaging Franz Kneisel, the violin teacher, for its conductor. It is useless to discuss such an obviously ridiculous rumor, for every one knows that the Kneisel orchestral experience was confined chiefly to filling very drily for twenty-five years or so the humbler but most honorable position of concertmaster in the Boston Symphony Orchestra. Under the circumstances, the heat of Beau Broadway in the Morning Telegraph seemed a trifle premature when he wrote in that journal of last Saturday, January 14:

Franz Kneisel to conduct the Philharmonic Society! The supreme musical bore, the cream-puff classicist to enlarge the field of his operations! The lecture course Paganini to work longer hours! Let me reach for a whole litany of deprecation. A member of Parliament once approached Disraeli, having with him his young son. "Mr. Disraeli," said he earnestly, "will you say something to my son that he will always remember?" Disraeli beamed. "My boy," said the wise old statesman, "when you grow up never attempt to start a discussion as to what particular window Charles I. was executed from, or who wrote the letters of Junius. For if you do people will concede you a bore, and what a bore is too fearful for your tender mind to grasp." And even then Disraeli had never been to a Kneisel Quartet concert.

Perhaps Kneisel is wanted by some of the Philharmonic directors as the concertmaster of the organization, although no change is necessary with Theodore Spiering holding that post in brilliant style at the present moment. If it merely be the desire of the persons at the executive helm of Philharmonic affairs to engage a local personage as leader, why not stay in the organization itself and select from among members and ex-members of the orchestra, like Leo Schultz, Richard Arnold, Schmidt, Leiffels, Roebbelen? Those are able and thoroughly grounded musicians, who have played in orchestras fully as long as Kneisel and know as much about the handling of a baton as he does.

A VERY handsome musical publication is the recent holiday and tenth anniversary number of the Pacific Coast Musical Review, published in San Francisco by Alfred Metzger. That enterprising journalist, starting his paper against great odds and pessimistic advice, has swung it—chiefly by reason of his forceful writing and courageous stand on all matters making for the welfare of Western musicians—into a position of large prominence in the Pacific Coast tonal field. The San Francisco fire was a severe setback for Mr. Metzger, but bravely and undaunted he gathered together the remnants of his equipment and practically started all over again, proving that not only in commerce but also in music the fearless and fighting West produces real men who like to do and dare and combat until they reach the top rung of any ladder of success they start to climb. Today the Pacific Coast Musical Review is the most important musical journal outside of New York, and THE MUSICAL COURIER reaches across the continent, grasps the hand of its younger journalistic brother in a devious and difficult field, and wishes the youngster a healthful and profitable continuance along the way it is going so well at this present moment.

MAHLER AND THE PHILHARMONIC.

AS THE MUSICAL COURIER goes to press this paper is reliably informed that Gustav Mahler has been offered the conductorship of the New York Philharmonic Orchestra for another year, but he has not accepted as yet.

GRAND OPERA IN NEW YORK.

METROPOLITAN OPERA HOUSE.

"The Girl of the Golden West," January 11.

The sixth performance of Puccini's much discussed opera was given on Wednesday evening. Caruso, Amato, Didur, Gilly, Glenn Hall and De Seguro, with other members of the cast, sang well and enacted their parts with their usual success.

"Armido," January 12.

Armide	Olive Fremstad
Renaud	Enrico Caruso
Hidraot	Pasquale Amato
La Haine	Louise Homer
Sidonie	Lenora Sparkes
Phénice	Jeanne Maubourg
Lucinde	Alma Gluck
Ubalde	Dinh Gilly
Le Chevalier Danois	Angelo Bada
Artemidore	Albert Reiss
Aronte	Andrea de Seguro
Une Naiade	Marie Rappold
Un Plaisir	Alma Gluck

Conductor, Arturo Toscanini.

Gluck's spectacular opera was performed for the Thursday night subscribers last week. Since the opening night, November 14, when New Yorkers heard it for the first time, it has had one other presentation, and no doubt it will be mounted several more times before the season ends. This old opera is one of the most lavish which



ALICE NIELSEN.

Who will appear tonight, Wednesday, as Mimi in "La Bohème" at the Metropolitan Opera House.

Metropolitan opera goers have witnessed during the management of Mr. Gatti-Casazza. There are moments when the long drawn out scenes become a little tiresome, but there are enough thrills to atone for these lesser moments. Madame Fremstad is rather too strenuous in action and singing to portray accurately a character that was intended to represent a princess in the Orient. Mr. Caruso kept his role within the proper limits of classic models. The great tenor sang with his usual beauty of tone. It was a joy once more to hear the lovely voices of Marie Rappold, Alma Gluck and Lenora Sparkes, and these sweet voiced sopranos were most happy in carrying out the illusions of their roles. Messrs. Gilly, Amato, de Seguro and Reiss were excellent and the chorus and ballet contributed to complete a spectacle that is worth while.

"Romeo and Juliette," January 13.

Juliette	Geraldine Farrar
Stephano	Rita Fornia
Gertrude	Marie Mattfeld
Romeo	Dimitri Smirnoff
Tybalt	Angelo Bada
Benvolio	Pietro Audisio
Mercutio	Dinh Gilly
Paris	Vincenzo Resciglian
Gregorio	Georges Bourgeois
Capulet	Allen Hinckley
Frère Laurent	Leon Rothier
Le Duc de Verone	William Hinshaw

Conductor, Vittorio Podesti.

This was the first time Metropolitan subscribers heard the opera since 1907. The divine love story of the im-

mortal Shakespeare, combined with the tuneful score of Gounod, failed to achieve even a moderate success. The opera was sung in French, but in most instances French which nobody could understand. Miss Farrar's Juliette was in every detail a disappointment. To begin with, the prima donna dressed the part as if she were impersonating an Egyptian princess of maturer years than the daughter of the Capulets, and in her first meeting with



CAMPANINI ON BOARD STEAMER.

Romeo one somehow got the impression that Salome instead of an innocent child of sixteen was being depicted. Older women than Miss Farrar have sung the role of Juliette at the Metropolitan Opera House, but, strangely enough, their acting was far more "girlish" and unsophisticated. Vocally, Miss Farrar proved herself wholly inadequate. Her singing of the "Waltz Song" recalled a pupil in the throes of a singing lesson. There was nothing spontaneous or joyous in her rendition. The soprano even altered the cadenza, and this disclosed her probable inability to sing the number as written. Perhaps Miss Farrar's "advancement" in taking up roles like Tosca and Butterfly has incapacitated her for singing music of the florid school. She is a singer that one would associate with a role like Juliette, for Miss Farrar is young and she is winsome, but there is no one who can explain why she so utterly distorted a part that nature fitted her to sing. The new tenor, Dimitri Smirnoff, has youth and appearance in his favor, and he also possesses a fairly attractive voice. However, he seemed to be laboring against unsympathetic forces which were headed by Mr. Podesti's wrestling with the score. Under a different conductor no doubt Mr. Smirnoff might acquit himself with greater credit. Then, too, the tenor looked too youthful for the gorgeous and over dressed Juliette. Madame Fornia looked very handsome as Stephano, and she sang the "Serenade" so well that many would have been glad to hear her repeat it. Dinh Gilly as Mercutio was one of the redeeming features of the production. His splendid baritone rang out true and resonant; his elegant French enunciation was a delight and his work throughout of the manly role was faithfully portrayed. Rothier was a conventional Frère Laurent; the Tybalt of Bada was acceptable. Allen Hinckley and William Hinshaw again showed themselves to be valuable members of the company. Their endeavors were praiseworthy, but it might be well if Mr. Hinckley in the future would be cast for roles requiring a lower register. The opera was handsomely staged, and this is something that can be said of every presentation at the Metropolitan Opera House under the management of Mr. Gatti-Casazza.

"Siegfried," January 14 (Matinee).

Siegfried	Carl Burrian
Mime	Albert Reiss

Der Wanderer	Walter Soomer
Alberich	Otto Goritz
Fafner	Basil Ruysdael
Erda	Louise Homer
Brünnhilde	Lucy Weidt
Stimmen des Waldvogels	Bella Alten

Of the many "Siegfried" performances heard in this metropolis it cannot be said that last Saturday's was in any very large respect a noteworthy one. For German towns like Sondershausen or Lübeck, the afternoon might have marked a red letter event, but in New York, which has been spoiled for every other kind of vocalism except the best, the latest "Siegfried" revival represented simply a series of correct and tasteful scenic pictures, expert stage management, a boisterous conductor and overstrained orchestra, and a cast of singers in which only three roles were rendered with exceptional histrionic intelligence and effective vocal results.

Burrian, as Siegfried, acted in his customary burly Teutonic style and neither in appearance, movements or dramatic exposition suggested Wagner's romantic and attractive young hero. In the delivery of the music the Bohemian tenor seemed to be afflicted with scarcity of breath, and his phrasing in consequence took on a disjointed and choppy character. Burrian's high tones, never a thing of joy unconfined, rang with particular harshness and hollowness last Saturday. The middle register occasionally showed traces of sympathetic vocal quality, but the singer's imaginative reading of the text robbed even those slightly alleviating moments of real comfort. Burrian's Siegfried is a thoroughly routine con-



CAMPANINI DRAGGING DADDI BY THE HAIR.

ception and Sondershausen would shout with joy to hear it.

Lucy Weidt does not measure up in any sense to the requirements of the Brünnhilde role nor to those of the Metropolitan Opera House traditions. As Siegfried's bride she evidently imagines herself to be playing a Wagnerian soubrette part, for she introduced an ingenue and kittenish tone into her portrayal which robbed it of nearly every semblance of dignity and tragic import. Madame Weidt's voice has neither the volume nor the heroic ring necessary to make the Brünnhilde music carry its noble message, and her musical intoning of the texts was as misconceived in places as her notion of their meanings. With some diligent years of study and observation of the vocal and histrionic methods of such Brünnhildes as Madames Nordica and Gadschi, Madame Weidt may some day see a great light and understand the true significance of the task she now attempts so blithely and so ineffectually.

Walter Soomer, as the Wanderer, was gloomy without being forceful, pedantic without revealing any trace of passion, and thereby he missed the keynote of the disguised Wotan's character. Soomer has a voice of some natural charm, but he is fast providing it with keen and unmelodious edges by forcing his tonal volume beyond its natural capacity. With Caruso, Amato, de Seguro, Gilly and Martin to serve as bel canto examples at the Metropolitan, Soomer should know better than to fall back into the old and discarded manner of Wagner bawling.

Otto Goritz and Louise Homer were inconsequential in roles that have been made to shine resplendent when done

here in the past by such artists, for instance, as David Bispham and Madame Schumann-Heink.

Albert Reiss' Mime is an incomparable piece of operatic characterization, and as the years roll on this remarkable singing actor seems ever to find new material in the role with which to occupy his sheer limitless resources dramatically and in the line of pictorial vocalism. There is no portrait in all the Wagner gallery of "Ring" personages more intensely fascinating than Mime as denoted by Albert Reiss.

Making full use of the limited opportunity given him by the Fafner scene, Basil Ruysdael sang his comparatively few measures with resonant voice and clever simulation of the reverberative and terrifying effect intended by the composer.

In her familiar part of the Forest Girl, Bella Alten sang with all her old time purity of voice, accuracy of intonation and lightness of delivery.

Alfred Hertz, the leader, was responsible for frightful tonal onslaughts, concussions and frontal attacks against the singers and the ear drums of the listeners. Such futile beatings of the air, such vasty and gyrate circles, such stirrings of dust and atmosphere, have not been seen since Don Quixote thrashed the windmill. It is painful to have to behold a conductor pound the music into the minds of his players. Or can he possibly be teaching it to himself? The orchestra obeys Toscanini with hardly a move of muscle on that director's part. It is the same old question of the superiority of mind over mere matter—and this review by no means would have it understood that the orchestra is referred to as matter.

"Rigoletto," January 14.

The performance of "Rigoletto" last Saturday night was for the benefit of the Italian Immigrant Society, and as it was a benefit performance no criticism is required. The cast included Amato in the title role; Madame Lipkowska as Gilda and Dimitri Smirnov as the Duke. Others in the cast were Mesdames Flahaut, Mattfeld and Mapleson and Messrs. de Seguro, Rossi, Bada, Begue and Reschiglian. Podesti was the conductor.

Elman at the Metropolitan Concert.

The Metropolitan Opera House was sold out for last Sunday night's concert, when Mischa Elman with singers from the company and the orchestra, gave the program. The standing room admissions were stopped when the place behind the railing downstairs was crowded to the limit. Elman was in fine form and played with great effect the Saint-Saëns concerto in B minor, and contrary to the rule against encores the gifted young Russian was permitted to add an extra number and for this he played a minuet by Haydn. In the second part of the program Elman played numbers by Bizet, Chopin and Sarasate and once more the greatest enthusiasm prevailed. The singers of the evening were Bella Alten, Antonio Scotti, Henrietta Wakefield and Salvatore Sciaretti, all of whom were obliged to respond to many recalls.

"Madama Butterfly," January 16.

Cio-Cio-San Geraldine Farrar
Suzuki Rita Forna
Kate Pinkerton Helen Mapleson
B. F. Pinkerton Riccardo Martin
Sharpless Antonio Scotti
Goro Angelo Bada
Yamadori Georges Bourgeois
Lo Zio Bonzo Bernard Bégue
Yakuside Francesco Cerri
Il Commissario Imperiale Giulio Romolo
Conductor, Arturo Toscanini.

Despite the fact that Toscanini conducted the performance of "Madama Butterfly" last Monday night with his usual energy, the presentation was rather lackadaisical. Miss Farrar evidently needs a vacation, for her voice was not in good condition, and in other respects her impersonation fell below the standard. Mr. Scotti as Sharpless seemed wholly indifferent. Madame Forna repeated her excellent portrayal of Suzuki. Mr. Martin was in fine voice and he made all that was possible out of the role of Pinkerton. This was the fourth performance of the opera at the Metropolitan this season.

Von Warlich at Wells College.

M. H. Hanson, of the Concert Direction M. H. Hanson, under whose management Reinhold von Warlich, the Russian basso, is making a tour, has received the following letter from Wells College:

WELLS COLLEGE, AURORA, N. Y., Saturday.
MY DEAR MR. HANSON:—Last night we listened to a recital of songs presented by Mr. Von Warlich and Mr. Waldrop. These gentlemen were given an ovation, and well they deserved it. Mr. Von Warlich's voice and interpretations are superior, and music schools and clubs should avail themselves of his services. His singing is a lesson to students and delight to artists, and last night I saw the laymen's eyes sparkle with pleasure.
This is entirely unsolicited.
Yours very truly,
(Signed) EVA EMMET WYCKOFF,
Head Vocal Dept., Wells College.

John McCormack, the Irish Grand Opera Tenor.

John McCormack, the Irish grand opera tenor, who made his American debut at the Manhattan Opera House during a previous season, has been one of the emphatic successes of the season in Chicago with the Chicago Grand Opera Company. Mr. McCormack sang once at the Metropolitan this season with Melba in "La Traviata," when the audience manifested much pleasure in hearing his fresh and beautiful voice as Alfredo. During the present winter in Chicago Mr. McCormack has distinguished himself in several roles in operatic performances and likewise as a singer at the Sunday concerts given by the opera company.

To inform the musical world of Mr. McCormack's successes there is no better way than to reproduce some of the critical opinions which follow:

A new Rodolph, a Rodolph of a tenderness rare to Italian opera, sang last night at the Manhattan. It was the New York debut in "La Bohème" of John McCormack, and to the sentimental whimsicalities of Puccini's opera he brought a welcome freshness, a freshness that made the character almost believable. In his singing, as in his acting, there was the aroma of the County Kildare.

Rodolph might have written bad verse, but it was hard to believe it when this Irish tenor sang to Mimi of his love.—New York Tribune.

La Bohème was repeated in the Manhattan Opera House last night, but there was a new Rodolph in the cast to give novelty to the performance. He was Mr. McCormack. He had created so pleasant an impression in other roles that it did not come as a sur-



JOHN McCORMACK,
Tenor, Chicago Grand Opera Company.

prise last night when he proved to be delightful as Rodolph. He was applauded for his work and the audience insisted that he repeat his duet with Marcello.—New York Herald.

There was a new Rodolph at the Manhattan Opera House last night when John McCormack made his first appearance here as the poet and lover in Puccini's "La Bohème." He was an ideal Rodolph and won immediate recognition and applause from a delighted audience.—New York Evening Telegram.

John McCormack delighted with the polish and elegance of his singing as the Duke. McCormack is becoming "the rage." He is unreservedly admired by every one.—Philadelphia Ledger.

Next to the soprano comes the tenor, both in the hearts of audience and opera composer. John McCormack was the Edgardo last night and fairly won high appreciation. He is a reliable tenor, with a robust, manly voice, easily equal to all the demands of the score. In his first scene with Lucia he gave promise which was fully redeemed in the second act and in the final scene, where he spared himself only in the stabbing episode.

The production introduced another really notable tenor to Pittsburgh. John McCormack, as Edgardo, the hero of the great love story, has an unusually pleasing voice, in addition to a forceful personality and much dramatic ability. He shared honors with the soprano and well deserved the enthusiastic ovation and many encores.—Pittsburgh Press.

Mr. McCormack delivered Rodolph's narrative with all the distinction we were prepared to expect by his achievements in the less brilliant role of Turiddu on the foregoing evening. Again one is relieved of the monotonous task of analyzing something that is, after all, incapable of description. It is unnecessary to expatiate upon the beauty of his voice, since, delightful and refreshing as are the vocal aspects of his art, it possesses also qualities of intelligence, of poetic insight, of temperament, and enthusiasm that are more vital and significant than mere vocal beauty can be. To discuss them in detail is but to repeat, with such amplification as the greater demands of the role of Rodolph, as contrasted with the part of Turiddu may impose, the impressions already recorded as to the interpretative faculties of this eminent tenor. Suffice it to say that they place him well to the front among the great tenors of the time.—Chicago Tribune.

Concerning the abilities of the Irish tenor much must be said in praise. Mr. McCormack is the possessor of a voice of excellent

tonal quality and he uses it with skill; with, indeed, something more than the skill which is associated with the mechanism of voice production. For the singer brings to his work the warmth of feeling and enthusiasm which is associated with the temperament of his race, and those things count for much in the interpretation of such an opera as that by Mascagni.—Chicago Record-Herald.

The part of Rodolph has the trying difficulty of simplicity; not all tenors are actors, and the contrary is frequently mentioned as a matter of regret. With all the happy-go-lucky spirit of the gay Bohemian essential in a certain airiness of style, the vocal utterance of Rodolph must be exact, fervid and deeply sympathetic. There are points of excellence in the dignified delineation of John McCormack, and the rich soothing beauty of the true tenor voice essentially lyric sent its message over the seething strings and sounding brass in a style that was satisfying if in no sense stunning or sensational. The solo, the playful badinage of the recitatives, the beautiful duet, the pulsing music of the love scenes and the sense of deep despair at the passing of Mimi all had pleasant and sincere artistry in their exposition.—Chicago Daily News.

The best argument for singing songs and grand opera in English was advanced yesterday afternoon, when almost 4,000 people applauded the Irish songs which John McCormack presented at the international song recital held at the Auditorium under the auspices of the Chicago Grand Opera Company. Such a success did this tenor of the most pronounced lyric type enjoy that he had to add two numbers to his group of Irish ballads, and still the audience remained unsatisfied.

The songs of the Emerald Isle have a certain plaintive style and an ingratiating lilt, and though they are musically very primitive, they make a strong appeal on every lover of music. Some of McCormack's songs, like the "Molly Bawn," were instantly recognized by the listeners, and with such fine diction and vocal purity did he interpret them that he held his listeners in the hollow of his hand. He has never appeared to better advantage.—Chicago Examiner.

"Ring" Cycle Data.

The dates for the afternoon cycle of the "Ring" at the Metropolitan Opera House are Thursday afternoon, February 2; Thursday afternoon, February 9; Monday afternoon, February 13, and Wednesday afternoon, February 22.

The casts of the dramas are appended:

"RHEINGOLD."
Wotan Walter Soomer
Donner William Hinshaw
Froh Glen Hall
Loge Carl Burrian
Alberich Otto Goritz
Mime Albert Reiss
Fasolt Herbert Witherspoon
Fafner Basil Ruysdael
Fricka Mariaka Aldrich
Freta Alma Gluck
Erda Louise Homer
Woglinde Lenora Sparkes
Wellgunde Bella Alten
Flosshilde Florence Wickham

"WALKURE."
Siegmond Carl Burrian
Hunding Allen Hinckley
Wotan Walter Soomer
Sieglinde Berta Morena
Brünnhilde Olive Fremstad
Fricka Louise Homer
Helmwig Rita Forna
Gerhilde Lenora Sparkes
Ortlinde Rosina Van Dyck
Rosswaise Florence Wickham
Grimgerde Henrietta Wakefield
Waltraute Louise Homer
Siegfrune Marie Mattfeld
Schwertleite Clara Koch-Boehm

"SIEGFRIED."
Siegfried Carl Burrian
Mime Albert Reiss
Der Wanderer Walter Soomer
Alberich Otto Goritz
Fafner Allen Hinckley
Erda Louise Homer
Brünnhilde Berta Morena
Stimmen des Waldvogels Bella Alten

"GOETTERDAEMERUNG."
Siegfried Carl Burrian
Gunter Walter Soomer
Hagen Allen Hinckley
Alberich Otto Goritz
Brünnhilde Johanna Gadski
Gutrune Rita Forna
Waltraute Louise Homer
Woglinde Lenora Sparkes
Wellgunde Bella Alten
Flosshilde Louise Homer

Bonci Guest at Valeri Recital.

Alessandro Bonci, the celebrated tenor, was the guest of honor at a musicale and reception which Madame Valeri gave in the Palm Room of the Hotel Ansonia Saturday evening of last week. Madame Valeri presented a number of her pupils in a short program of operatic numbers and then the guests were introduced to the great singer. A complete report of this delightful evening will be published next week.

Charlotte Lund Singing Cadman's Cycle.

Charlotte Lund, the soprano, recently returned from her successes in Europe, is including Charles Wakefield Cadman's Japanese song cycle, "Sayonara" on her programs for her American engagements.

GRAND OPERA IN BOSTON.

"Aida," January 9.

An admirable performance of "Aida" with the following cast and Mr. Conti conductor brought a crowded house and great enthusiasm for the principals and all concerned in the production:

Aida	Emmy Destini
Amneris	Miss Gay
Una Sacerdotessa	Miss Savage
Radames	Mr. Zenatello
Il Re	Mr. White
Amonasro	Mr. Polese
Ramfis	Mr. Mardones
Un Messaggiere	Mr. Giaccone

"Pipe of Desire" and "Cavalleria Rusticana," January 11.

Mr. Converse's opera, with Riccardo Martin and Fely Dereyne in the leading parts and Mr. Goodrich conductor, again gave pleasure to a large audience, while the "Cavalleria Rusticana," which preceded it, enlisted the same cast as before.

"Rigoletto," January 13.

The following cast and Mr. Goodrich, conductor, united in an excellent performance of Verdi's opera, a performance marked by the enthusiastic warmth of an ovation



FELY DEREYNE.

which will linger long in the memory of Mr. Baklanoff, the popular baritone idol of Boston's public:

Gilda	Madame Lipkowska
Maddalena	Miss Leveroni
The Countess Ceprano	Madame Savage
Giovanna	Miss Fisher
Il Duca	Mr. Constantino
Rigoletto	Mr. Baklanoff
Sparafucile	Mr. Mardones
Counte Monterone	Mr. Perini

Other than that the presentation had the surprising merits of Mr. Constantino's remarkable portrayal of the Duke despite the terribly exhausting demands made on his vocal resources by the constant rehearsals of the "Girl of the Golden West," and to complete this artistic summing up came Madame Lipkowska in her well nigh flawless rendering of Gilda—a rendering that held added luster and brilliancy because of the tremendous enthusiasm of the audience for the efforts of all the principals. Mr. Baklanoff, whose performance is reviewed elsewhere in these columns, was visibly gratified and touched by the warmth of the reception accorded him and acknowledged the applause in his wonted half shy and wholly dignified manner. Among the lesser parts the artistic work of Mr. Mardones as Sparafucile made an excellent showing, while Mr. Goodrich conducted with his own ever careful attention to detail and ensemble.

"Carmen," January 14 (Matinee).

With the exception of Baklanoff in his picturesque and graphic portrayal of the Toreador, and Miss Dereyne as a newcomer in Micaela, the cast which follows remained the familiar one so many times presented this season:

Don Jose	Mr. Zenatello
Escamillo	Mr. Baklanoff
El Dancaïro	Mr. Devaux

El Remendado	Mr. Giaccone
Zuniga	Mr. Gantvoort
Morales	Mr. Letol
Carmen	Madame Gay
Micaela	Miss Dereyne
Frasquita	Miss Fisher
Mercedes	Miss Roberts

To dilate, therefore, on merits and demerits so often discussed would be futile waste of space, but to add a line or two in praise of the vocal charm and logically conceived delineation of George Baklanoff's Toreador, which he assumed for the first time this season, is only justly due an artist of his great gifts. As with all his characterizations so with this, Mr. Baklanoff has not been standing still; and this fact is plainly evident in the finesse with which every phase of his conception is carried out. The uproarious welcome, too, which was his at all times must have convinced him more than ever strongly of the place he holds in the affections of the Boston public. While Miss Dereyne made a charming and sprightly Micaela, she was not well cast in the part, since the resonant timbre of her voice lacks the sweet, girlish appeal so essential to the proper vocal characterization of this small but extremely important part. Mr. Caplet gave a wonderfully variegated reading of the score, one which brought out the brilliancy, the lights and shades of Bizet's music, even as effectively as it deserved. The largest matinee audience that this season has thus far assembled applauded the performance most enthusiastically.

"La Tosca," January 14 (Evening).

Fely Dereyne as Tosca and Mr. Constantino as Mario Cavaradossi united in a remarkable performance of Puccini's opera, which aroused unstinted approval from the large audience present. Miss Dereyne is one of those artists who is always to be relied on. Called at short notice to take the part of Micaela in the afternoon, she cheerfully complied, despite the heavy demands made upon her in the work of the evening. That she was none the worse for this soon became apparent when she gave a portrayal of the Roman singer that for genuine pathos and frenzied loathing, hate and fear has seldom if ever been excelled in this city. Gifted with the charming personality that gave real warrant for Scarpia's lustful eye, a resonant, well schooled voice of pleasing timbre, and a temperament intelligently controlled, the result was electrifying to all who never had seen Miss Dereyne in this role before. It is truly refreshing to hear the high tones of passion beautifully sung rather than shrieked with razorlike keenness, and it is also a relief to see Tosca characterized as a beautiful womanly woman whose love for Mario becomes purified in the crucible of her anguish over his fiendish torture, rather than the animal like nature who knows only the extremes of passion. In addition to all this, Miss Dereyne can sing and did sing, the lovely mellow quality in her middle register lending itself admirably to her pleading with Scarpia during the second act, while her facial play throughout conformed with the rest of her excellent work. With Mr. Constantino aiding her conception by his fine presence, excellent histrionic delineation and wonderful singing, the presentation became a noteworthy one from every point of view. It was all the more to be regretted, therefore, that Mr. Polese was such a distinct disappointment in his role. Scarpia is a sensualist, libertine and all else, but over and above that he is a polished man of the world, who does not parade his vices in their common vulgar acceptance for all the world to view. Vocally, too, he was totally inadequate for his role. Of the smaller parts the Sacristan as played by Luigi Tavecchia was one of those characteristic bits which stand forth from the canvas, admirably done. With Mr. Moranzoni conducting and the scenic setting throughout an artistic delight to the eye, the large audience was legitimately supplied with the *raison d'être* for its enthusiasm. Following was the cast in full:

Flora Tosca	Miss Dereyne
Mario Cavaradossi	Mr. Constantino
Barone Scarpia	Mr. Polese
Cesare Angelotti	Mr. Perini
Il Sagrestano	Mr. Tavecchia
Spoletta	Mr. Giaccone
Sciarrone	Mr. Pulcini
Un Carceriere	Mr. Huddy
Un Pastore	Miss Fisher

GERTRUDE F. COWEN.

George Baklanoff as Rigoletto.

If the query were put to George Baklanoff wherein his particular preferences in the important operatic roles lay, the popular baritone of the Boston Opera Company would be hard pressed for an answer, since he has his own particular manner of working out the problems of his roles, and each one thus becomes of equal importance for the time being. And it is precisely in this that his great art lies.

Mr. Baklanoff starts off by forming the mental picture of a man in the condition and under the circumstances

called for by the part, and with it ever present in his mind he molds his conception bit by bit as the sculptor models his clay from the inanimate block before him, according to the picture he has in mind. In conformity with this idea, facial play, gesture and vocal coloring to fit every mood and inflection of text and music unconsciously adds itself little by little to the rest, until of a sudden the conception as a whole stands luminously clear with startling lifelike suddenness before him.

Of a necessity he must both add and detract as experience and the occasion warrant, but the integral part always remains the same. In this connection, though, the cry may come up, What of tradition? The answer to that is self evident in the well known fact that the traditional bugbear may only be hurled at the inoffensive heads of those who must follow the lead of others because they are not gifted enough to hew a pathway for themselves. The greatest minds of the age are those which have left a pathway of lamentably shattered traditions in their wake.

However, to return to Mr. Baklanoff and his assumption of Rigoletto. His greatest gift in this characterization really lies in the wonderfully dumb pathos of his appeal, when, bereft of what he held most dear, he makes every one feel his sorrow, despite the brutality and loathsome ugliness of a character which laughed to scorn the



GEORGE BAKLANOFF AS RIGOLETTO.

anguish of a father equally bereft only a few minutes ago. He does it all, too, by his consummate facial play and the vivid glamor of an imagination which, projecting itself over the footlights, holds the entire audience in its thrall. With his magnificent voice, manly bearing and the power to imprint his impersonation thus boldly on both cast and public, is it a wonder that Mr. Baklanoff stands pre-eminent among the great operatic baritones of the day?

GERTRUDE F. COWEN.

Marie Ewertsen O'Meara for Opera.

The esteem in which Marie Ewertsen O'Meara, the St. Paul contralto, is held by her teacher is shown by the following letter recently received by her husband, Frank O'Meara:

BERLIN, November 14, 1910.

Frank O'Meara:

MOST ESTEEMED SIR:—Mrs. O'Meara has taken a few lessons of me and as she has such an extraordinarily fine voice and is so talented I consider it my duty to ask you to permit your wife to adopt the stage. She is endowed with everything the stage demands and I don't doubt for a moment but that there will be a great future for her. She needs but little preparation for her career. I am sure you should not hesitate for a moment and you will derive much pleasure from her future work.

Very respectfully,

RICHARD LOWE.

Whether or not Mrs. O'Meara will adopt the stage has not as yet been decided. At present she is doing only concert and recital work, besides filling her two important choir positions, but she has a leaning for opera and may undertake such a career later.

GRAND OPERA IN CHICAGO.

AUDITORIUM.

"The Girl of the Golden West," January 9.

The fourth production of "The Girl" was given with the same cast heard last Saturday afternoon. Carolina White again won the success of the evening. After each performance her portrayal of the title role has impressed more and more as a piece of unusual artistry and dramatic attainment. Vocally the American soprano was at her best. The other parts were in good hands and, in spite of the miners looking far more like Calabrian brigands than gold seekers, the performance went smoothly.

"Thais," January 10.

Charles Dalmores made his farewell bow in Chicago in Massenet's "Thais" and made the success of the evening with his excellent interpretation of Nicias.

The other roles were in good hands and, as always, the orchestra under the baton of Campanini, gave a splendid reading of the score.

"Otello," January 11.

Verdi's "Otello" was given its first and only hearing this season by the Chicago Grand Opera Company before a very small gathering. It is remarkable that this opera does not find better favor among the music lovers of Chicago as both "Otello" and "Falstaff" are modern and interesting. Before touching upon the artists of the "Otello" cast a word of criticism must be addressed to those who have charge of the chorus, the members of which are much too boisterous, especially when sufficient quiet is needed in order to hear the singing of the principals.

Zerola, who was heralded as one of the foremost exponents of the Moor, proved the veracity of that claim, singing throughout the evening admirably. His voice, which is of beautiful quality, has also the ample volume needed for that heroic part. His success was overwhelming.

Madame Korolewicz was the Desdemona and, though the part is somewhat ungrateful the brilliant soprano was heard to glorious advantage. Madame Korolewicz is a fine artist, who reflects credit upon the Chicago organization, and from whom the management asks and receives many services, while the public may rely on her to uplift any opera in which she is cast. Vocally, on this occasion, she surpassed anything she has done so far this season, singing the "Prayer" and the "Willow Song" with great feeling. She was the success of the evening and it

was merited in every respect. Historically she is equal to any demand.

The Iago of Mario Sammarco was vocally satisfactory, but dramatically it caused moments of disappointment. Cunning and hatred were not the conception of Mr. Sammarco. His idea of the part may be original, but it seemed out of place and especially out of sympathy with the picture.

Benturini, as Cassio, and Arimondi as Lodovico, rounded off an especially good performance.

Musical Director Ettore Perosio gave a good account of himself. The young conductor held the orchestra and chorus and principals well under his control at all times. The tempi were exact and the beauties of the opera were well brought out.

Chicago Opera Notes.

The last three performances of the Chicago Grand Opera Company, which will be given next Monday, Tuesday and Wednesday, will be notable for the appearance of Enrico Caruso, who will be heard in "Pagliacci" and "The Girl of the Golden West." On Monday night the offering will be a double bill, when the first and second acts of "The Tales of Hoffmann," followed by "Pagliacci," will be given. The cast for the first opera will be the same as that which has won success during the season. Charles Dalmores again will be the Hoffmann.

In "Pagliacci" Enrico Caruso will be heard as Canio. On Tuesday night "Un Ballo in Maschera" will be sung with Nicola Zerola as Riccardo and Jeanne Korolewicz as Amelia.

The farewell performance of the Chicago season will take place on Wednesday night, when the opera will be "The Girl of the Golden West." Carolina White, who already has won such enthusiastic praise as "The Girl," again will be heard in this role. Dick Johnson, the bandit, will be sung by Enrico Caruso, who created the role in New York at the Metropolitan Opera House. The others in the cast will be the same as in the former productions.

On Thursday all the members of the company who have not already left Chicago, will depart. Some will go to Cleveland, where a performance of "Salome" will be given; while others will go direct to Philadelphia, where the season opens on Friday night, January 20, with "Aida."

The opera company left last Thursday morning for St. Paul, where they will appear in "Thais," "Carmen," "Louise," "The Tales of Hoffmann" and "The Girl of the Golden West."

RENE DEVRIES.

Wilhelm Middelschulte's Successes.

Some recent comments of the Chicago daily papers on the organ performances of Wilhelm Middelschulte are recorded as follows:

To Wilhelm Middelschulte the Thomas Orchestra is indebted for a splendid addition to its repertory, and Thomas patrons owe him the gratitude that may be inspired by a virtuoso exhibition of organ playing and a sympathetic interpretation of a masterpiece. Here he must share his laurels with Mr. Stock, for the orchestral section of the Widor sacred symphony for organ and orchestra is quite as important as that entrusted to the solo instrument.

This French composer is little known to the concert hall and symphony concert. But his art lays hold on that great font of inspiration that is to be discovered in the music of César Franck. In the rich and varied idiom of the great Belgian master he sets forth thoughts that are strong and noble in a form that unites the symmetry of the classics with the impressionistic qualities of modern art, and invests both with the earnest attributes of a deeply devotional mood. Mr. Middelschulte did some remarkable things technically, particularly in the little known and valued department of the pedals. The audience was sufficiently impressed, if it did not altogether understand, and recalled him many times. He declined, however, to respond to encore.—Glenn Dillard Dunn, in the Chicago Tribune, January 7, 1911.

The novelty of the day was the "Sinfonia Sacra" of Charles Marie Widor, an unusual composition with the organ as the solo instrument, which had its first hearing in America at this time, giving Wilhelm Middelschulte his annual opportunity.

It was the happy estate of Organist Middelschulte to make good in fine fashion with his playing, which was done entirely from memory, the pedal work being particularly difficult. He secured an unusual valuation and ready response from the instrument and the orchestra was sympathetic in its task of fine ensemble work. Mr. Middelschulte was recalled a number of times in recognition of his artistic performance and bowed his acknowledgments. The program will be repeated this evening.—Chicago Daily News.

His playing the Widor score from memory was in itself a remarkable feat. But it pales into insignificance beside the authority and the clarity of his performance, his varied registration and general "fitting in" with the ensemble. The soloist deliberately discarded the opportunity for astonishing tricks and irrelevant display; he sought to supplement the orchestral section, as the orchestra supplemented the organ. To an organist Mr. Middelschulte's performance of yesterday afternoon was one of the most striking and satisfactory appearances of the sort in many seasons. The audience could not realize the difficulty of much that was done; it is not to be expected; and the Widor work presents many barriers to popularity. But on the score of the performance, only words of high praise are in order.—Erie Delamarter, in Chicago Inter Ocean.

Mr. Middelschulte accomplished a most admirable performance of the work. The "Sinfonia" is difficult to play, and the organist

made light of its technical arduousness. It asks for much taste and variety in its registration, and he gave it that as well. The general interpretation was, in short, such as to leave no doubt as to the player's eminent abilities—abilities which, to the larger honor of



WILHELM MIDDELSCHULTE,
Organist.

Chicago, are admired in other lands than in that which Mr. Middelschulte calls his home.—Felix Boronski, in Chicago Record-Herald.

Some other opinions read:

Middelschulte stands in the organ world as Theodore Thomas stood in the orchestra field.—Pittsburgh Times.

With the orchestra entered another factor, the superb organ accompaniment of Wilhelm Middelschulte, whose utterance on the

great organ spoke the voice and authority of Bach.—New York Tribune.

Chicago's representative organist.—Chicago Chronicle.

One of the influential minority whose ability and spirit can only benefit the country.—Theodore Thomas.

MUSIC IN MEMPHIS.

MEMPHIS, Tenn., January 14, 1911.

Members of the Renaissance Music Club enjoyed an interesting program last Wednesday at the home of Mrs. Harry L. Wilson. An interesting feature of the program was a paper on "Italian Music During the Middle Ages," by Mrs. Dudley Saunders. Other members appearing on the program were Mrs. Harold Browne, Valerie Farrington and Mrs. Dudley Saunders, in duet; Mrs. N. Perkins, Vera Watson, Mrs. C. P. J. Mooney, Mrs. A. W. Biggs and Mrs. Iverson Graves.

The Sherwood Club, a new organization under the leadership of Louise Faxon, has arranged to give annually a scholarship in the name of the late William H. Sherwood, the composer-pianist, who died recently in Chicago. The scholarship will be known as the William Sherwood Scholarship and conditions for awarding same will be discussed at the next club meeting. A meeting was held Saturday morning for the purpose of passing resolutions of respect for the late and honored composer, whose name the club is proud to bear.

The Repertoire Club held its regular monthly meeting at the home of Mrs. H. S. Trezevant Saturday, when a delightful program was rendered, the following members taking part: Mrs. F. H. Hilliard, Jessie McClung, Mabel Morrison, Mrs. Harold Roberts, Carrie Smith, Louise Trezevant and Martha Williamson. The next meeting will be held February 4.

An excellent musical program was given in connection with the Teachers' League reception in the League rooms last week. Florence Schloss was in charge of the program and arranged four delightful numbers, which were given by Sam Hirsch, violinist; Mrs. Ben Goodman, and Mrs. Jeff Nathan, soprano; Aline Shea, soprano, and Elizabeth Mosby, pianist.

After diligent practice for the past month under the excellent direction of Prof. Jacob Bloom, the second of the season's series of Symphony Orchestra concerts was given Friday night in the Lyceum Theater before a representative audience of the Memphis elite. Dalton-Baker, the English baritone, was the soloist of the occasion and he merited the hearty applause which he received. Mr. Baker's songs afforded genuine pleasure. The program, while an unusually "popular" one, contained several numbers by noted composers, but on the whole the selections were lighter than at the previous concerts. A bureau has recently been added to the association for the convenience of the patrons who desire to secure special music for social functions, afternoon concerts, weddings, etc.

The season's success for the Memphis Symphony Orchestra Association is assured, funds sufficient for producing the pledged number of concerts having been contributed by the patrons, and the management after two successful concerts, both artistically and financially, hopes to do what few other similar organizations in the world have done—meet the obligations of the association, give the required number of high class concerts and close the year without a depleted treasury.

Of special interest to music lovers is the coming of Francis Macmillen, the famous American violinist, who will appear at the Goodwyn Institute on January 20. Mr. Macmillen is an American artist, who has won real distinction in foreign countries. The brilliant violinist comes to Memphis as one of the All-Star course of Mrs. John Cathey.

One of the clubs in the National Federation of Musical Clubs that is doing good work this season is the MacDowell Club. Through its invitation a rare treat was afforded Saturday afternoon at Goodwyn Institute when Mrs. Edward MacDowell, wife of the great American composer, gave an interesting illustrated lecture, assisted by Zelina Bartholemew, soloist. Mrs. MacDowell's lecture was for the purpose of helping to swell the fund for the improvement of the MacDowell property at Peterborough, N. H., which has been turned over to the MacDowell Memorial Association and Mrs. MacDowell is making every effort to advance the cause which means so much to artists and musicians and was a movement dear to the heart of her late husband. A most beautiful program of MacDowell music was given in connection with Mrs. MacDowell's lecture. Miss Bartholemew was heard in a group of MacDowell songs, which were beautifully rendered and enthusiastically received.

NOLA NANCE OLIVER.

Kathleen Parlow Plays the Beethoven Concerto.

New York musicians and music lovers witnessed a phenomenal exhibition of violin virtuosity in the New Theater Sunday afternoon of this week. The New York Symphony Society gave its ninth in the series of subscription concerts, and for this occasion a Beethoven program was presented as follows:

Fifth Symphony.
Song, *An die Hoffnung*.
Instrumentation by Mottl.
Horatio Connell.
Concerto for violin and orchestra.
Kathleen Parlow, soloist.
Overture, *Egmont*.

The sensation of the afternoon was the performance of the Beethoven concerto by the youthful Kathleen Parlow. To associate a young girl of nineteen with a masterpiece like Beethoven's only concerto for the violin seems almost impossible; if Miss Parlow were a young man perhaps the combination would not cause men and women to marvel, since men have ever shown themselves superior to women in playing the violin. But nature once in a while does something which compels verdicts to be reversed. It is doubtful if ever a young man of nineteen played that great concerto in a manner so faultless and beautiful. It was amazing to hear and see what this young Canadian girl accomplished with this difficult work. The cadenza of the first movement was nothing less than



KATHLEEN PARLOW.

thrilling; but no one should get the impression that Miss Parlow's exhibition was merely technical. Her performance on the whole is a glorious achievement in which the classic contour of the music was beautifully preserved. What she did was done with that astonishing ease which baffles the intellect of many who know something about the tremendous difficulties of the Beethoven composition. The young woman seems oblivious of her powers. Some emotional minds have conceived the notion that this gifted girl is under the powers of some hidden forces that work together for her good. The slower passages of the concerto showed anew the lovely tone and the purity of her intonation. There was no feature of her performance that one wished different from what she made it. Masterly seems hardly a word strong enough to describe Miss Parlow's playing, and this seems particularly so when her modesty and simplicity are taken into account. She is absolutely lacking in the self-consciousness which is so often accompanied with genius. Audiences at the New Theater are noted for their indifference, but on this occasion the habitual reserve was broken and there was a wave of enthusiasm that lasted for five or more minutes, during which Miss Parlow was recalled many times.

In Europe they are taking a keen interest in Miss Parlow's appearances in America, and many over there

will be eager to read of her great success last Sunday. There was another soloist last Sunday who merits the heartiest commendation for his share in the performances of the afternoon. Seldom have New Yorkers heard a finer baritone voice than Horatio Connell disclosed. It is a voice free from blemish and both sweet and resonant. Mr. Connell's singing of the poetic song "An die Hoffnung" was dignified and of genuine musical worth. His excellent German diction was one more reason for admiring this artist. In the welcome to the artists the conductor and the orchestra united with the audience, which completely filled the theater.

Musical Waste of Time.

Why learn the piano? It is so much easier to make disagreeable noises in other ways. Reynaldo Hahn, composer of some exquisite songs, gives it as his opinion that to teach music to young women who have no aptitude for it is waste of time. This, of course, is plain common sense, nothing more, but, when it comes to having music taught to the children, common sense is so rare a thing among parents that it may be said to be non-existent. Willie is six years old and curly-headed. How pretty he would look seated at the piano. So muses the fond mother. Willie is not consulted. If he were there would be no music lessons. He would much prefer to be out of doors snow-balling with other boys. But, no, maternal vanity and paternal indifference decide that Willie is to give an hour or two a day to the mastering of Czerny's Hundred and One. At first, there is passionate devotion to so much system as the child's teacher happens to be able to provide. After a few weeks, however, mother wearies of the daily iteration of five finger exercises and longs for a "piece" with a tune in it. So Willie is promoted to play something tuneful by Czibulka and the next door neighbor, if he happens to be musical, groans in spirit at the wrong notes, the misplaced accents, the utter absence of aesthetic sense. Willie is not to blame; he is wholly and entirely in favor of doing anything rather than practising the piano. Anybody but an over-fond mother would hear that the lad has no musical talent whatever. For that matter, most young people who play the piano have no talent for it. Out of ten people who labor at the keyboard for three years or so, nine have no artistic sense whatever. The time they devote to the piano might much better be devoted to the reading of good literature, or to the mastering of some craft. Their hours are wasted; neither parents nor pupils get anything in return for their money but ennui and vexation. The average young person who plays the piano cannot play an accompaniment creditably, cannot stumble through the simplest piece at first sight without making mistakes. All he or she can do, in most cases, is to mangle trashy pieces learned to please the most tasteless member of the family.

People do not assume that the daughter of the family can paint; they usually assume the contrary. Neither do they assume that she has a gift for writing. Before they send her to an art school, or encourage her to give her time to writing, they wait for signs of natural gift. It is not so in music. The mother discusses the question of what teacher she shall send Sally to before Sally has given proof that she can carry a tune. Many of our young lady pianists could not sing a melody in tune to save their lives. Yet parents pay good money to have them taught the piano. Louis Ehlert, the German theorist, once lamented that so many excellent cooks and seamstresses were spoiled to make bad musicians. It is a crying shame. The hours uselessly devoted to music by people without a morsel of aptitude would make many a poor man and woman well off. The only excuse for sending a child to learn music is the display of musical talent. In the absence of such signs it is only reasonable to assume that the gift is lacking. Of course, the indifferent music teacher will not endorse these views. We have three hundred teachers of voice, piano, fiddle and the like here in Rochester—many of them unqualified. These people could not find employment if it were not for the vanity of parents.

—Rochester Post Express.

Affectation in Song Recitals.

A new fashion prevails now among the singers that give recitals by themselves. Not so long ago they stood, as the military manuals say "at ease," when they sang their songs. If they chose to come close to the footlights, there they placed themselves and custom said them not nay. If they preferred to draw near affectionately to the accompanist's shoulder, there they might stand in piece of mind. Their position with regard to the pianoforte was a matter of pure personal inclination. Liberty, even license prevailed, and audiences and singers seemed well content. Now, there are precedent and custom that must be obeyed—

until they happen to change. The singers say that the authoritative example of Madame Sembrich forged both these claims. She discovered the jog in a grand pianoforte where the longer part of the case that contains the wires joined the oblong of the keyboard. She saw this jog, as a comfortable, inviting, even picturesque nook, and in its enclosure she placed herself when she sang her songs. The impression was agreeable; her audiences spoke of it; kept mental pictures of Madame Sembrich in the jog of the pianoforte smiling down upon her listeners. The other singers heard, saw, heard and noted and straightaway placed themselves, at their recitals, in like position. The women led the way; the men are now following them. Soprano or alto, baritone or bass, novices or veterans, comely or less comely, nervous or at ease, they all make their way to the sheltering jog and its enfolding curve. And the broad surface of the pianoforte is convenient for the flowers, the gloves, the handkerchief, the program, the book of the words and other minor paraphernalia that they sometimes bring with them. Was it Mr. Bispham or Mr. Scotti that said he was only waiting for the first threatening day to bring his umbrella?—H. T. Parker, in Boston Transcript.

Christine Héliane in Montreal Opera.



CHRISTINE HELIANE AS NEDDA.

Micaela in every way. All credit to her.—Le Temps, January 6, 1911.

The charming and conscientious artist did wonderfully. She possesses an excellent diction. All the tones of her voice are beautifully open and carry all over the theater. With this a great deal of expression and remarkable power of acting.—Le Devoir, Montreal, December 21, 1910.

Christine Héliane was splendid in the role of Musetta, and played the part with great talent.—L'Enlèvement, Quebec, December 28, 1910.

Christine Héliane is the most exquisite and the most marvelous Micaela ever heard here. She had a large share of the evening's success.—L'Enlèvement, December 29, 1910.

It was the first time that we have had the advantage of hearing the part so well rendered. The public did not fail to illustrate by enthusiastic applause the complete success of Mlle. Héliane.—La Vigil, Quebec, December 30, 1910.

Dinner in Honor of the Witeks.

A delightful dinner followed by an evening of "Humor in Music" was tendered Herr und Frau Witek at the Hotel Martinique last Saturday evening. The large green banquet room was filled with prominent artists and admirers of the Witeks.

Speeches welcoming the guests of honor were made by David Bispham, Albert Ross Parsons, Theodore Spiering, William C. Carl, Charlotte Teller and Roger Foster, to which Herr Witek graciously responded in German. Dinners are as a rule tiresome events, but in this instance there was not a dull moment.

A most humorous menu and a clever souvenir program with an excellent likeness of Herr und Frau Witek, artistically designed by George H. Samuels, were veritable creations of art and humor. It was an evening that will long be remembered as one of the most enjoyable in the annals of musical New York and a most fitting tribute and welcome to Herr und Frau Anton Witek.

The committee in charge consisted of Henry Holden Huss, Edgar Stillman-Kelley, Albert Ross Parsons, Christian Kriens, Rose Ford Samuels, Victor S. Flechter and Herwegh von Ende.

It is to be hoped that M. Gatti-Casazza will not hereafter permit a Wagnerian artist of Madame Galski's great value, as evinced on Tuesday night at the Philharmonic, to go wandering around the United States devoting to small towns large and rare talents that are needed to fill up certain voids in the opera.—New York Morning Telegraph.

TETRAZZINI IN SPOKANE AND PORTLAND.

Luisa Tetrazzini continues her triumphal march through the West. At Spokane, Wash., recently, she won a notable triumph, as the following press comments testify:

It was not the volume of power in the marvelous voice of Tetrazzini which the audience most loved; it was not her dramatic expression or her wide range which it most admired. But it was the little trills and runs, the gentle skipping about from one octave to another; it was the bird calls, the silvery, rippling notes, the liquid tones which seemed not alone to fall from her lips, but to float out over the audience in a mystic cadence.

The "mad scene" was sung with flute obligato, and reminded one of nothing so much as a forest of silver birches filled with nightingales. Through the other numbers the audience sat with ears attune to the melody, the technique, the grace of the singer's voice, but through this, no one thought of anything save that from somewhere there came a marvelous melody.—Spokane Inland Herald.

After every number she sang she received an ovation. Manifestly the audience could not get enough of her singing, for they recalled her again and again. After her first number, a double one that included Verdi's "Caro Nome" and Mozart's "Voi che sapete," she was forced to return six times to bow her acknowledgment of the applause. Her second group, that included the aria, "Una voce poco fa," from Rossini's "Barber of Seville," and Donizetti's "O Luce di Quest'Ani Ma," evoked even more pronounced enthusiasm, which was again aroused when she sang her concluding number, the grand aria, including the "mad scene" from "Lucia." She was forced to repeat part of it.

Tetrazzini's manner was most gracious. She sang her numbers with a pleased air that was infectious, and even when she denied an encore she did it so reluctantly that her audience could not feel hurt.—Spokane Spokesman-Review.

Her beautiful voice, pure and flute-like notes, and gracious manner will serve to place this artist among the greatest of the age. A wonderful mastery of the technicalities of her art, perfect control of voice and the inviting presence of the singer combined with the deep feeling imbued in every song to make her work superb.

Upon each reappearance she was enthusiastically greeted and at the conclusion of every number her hearers clamored for more.—Spokane Chronicle.

There flashed across Portland's musical horizon last night a majestic luminary, whose dazzling glory held thousands enraptured and enthralled. Incomparably the greater exemplar of her school

of singing today, Tetrazzini came to Portland, sang and conquered as she has done in hundreds of large cities in the old and new world. While thousands fell under willing sway of the hypnotism of her marvelous voice inside the Heilig Theater last night, there were many other thousands who had to content themselves with basking a moment in the warm, rich sunshine of her smile as they thronged about her carriage on its way from the hotel to the scene of her newest triumph. No auditorium in the city would have held all who wanted to hear this matchless prima donna.

It was the greatest ovation an artist ever has been given in Portland, for never had a local audience heard such volume and brilliance of sustained effort on the high notes. In that aria she seemed to gather strength of voice as she flitted with dramatic force from phrase to phrase into the upper register and held the audience breathless with her thrilling sensuous warmth of utterance. Her runs and rapid passages were flawless and, taken in conjunction with her dramatic powers, she simply swept her auditors off their feet and overwhelmed them.—Portland (Ore.) Telegram.

No singer who ever has visited Portland has had such ease of vocalism as she. High notes above the staff seemed to be her homeland, and in trilling she more than matched the clarity and sweetness of the flute, because she put more soul in her interpretation. After such a vocal treat it is easy to believe that all the vocal training Tetrazzini received consisted of six months from a conscientious teacher, because he had the honesty to state that she sang as divinely as the birds warble in the trees, and could teach her no more. So it is not possible to estimate Tetrazzini by textbook methods.

Of course Tetrazzini's program was skillfully arranged to show off the manifold beauties of her voice, but there was not too much program. She sang numbers 4 and 5, "Caro Nome" and "Voi Che Sapete," the latter like the motif in "Adeste Fideles," with a caressing beauty of voice, but the big furor did not come until she sang the Donizetti "O Luce di Quest'Ani Ma." The house went wild over her high notes, and she was cheered and begged to go on. Her encore was "The Last Rose of Summer," sung in English, and it was given with exquisite simplicity, without high notes or trilling. She held the audience breathless with the intensity with which she invested the grand aria from "Lucia," with its celebrated mad scene, much of the clarity of comparative vocalism being heightened by the flute obligato, well played by Walter Oesterreicher. There were no further vocal encores. Tetrazzini made much of one of the floral bouquets handed her, a bouquet tied with ribbons representing the colors of the Italian flag.—Portland (Ore.) Oregonian.

they all stopped at once, which proved, to their own great surprise, that after all they had been playing right all the time.

Felix Mottl is a great admirer of the works of Peter Cornelius, and that composer's opera, "The Cid," was revived at the Royal Opera last week, Zdenka Fassbinder and Fritz Feinhals singing the leading roles. The opera, which was first presented at Weimar in 1865, was altered in some places by Ludwig Thuille, who prepared the version which was used, and the orchestra score has been worked over by the late Hermann Levy and Mottl himself. The music, which, regarded as absolute music, is often very beautiful, has very little dramatic value. The opera was presented excellently, but it is doubtful if it has sufficient interest for the public to remain long in the repertory.

The famous Munich Künstlertheater in the exhibition grounds, has been leased for a term of years by a new company specially founded for that purpose. The performances, which are to take place only in summer, will include representations of standard dramas, old and new, by the best actors assembled from all over Germany. It is rumored also that Max Reinhardt, the well known stage manager, will be engaged to produce three or four of the standard operettas.

Felix Mottl has been invited to direct a performance of the "Ring" at the Paris Grand Opera next spring, but does not know as yet if his present engagements will allow him to do so. In February he makes his annual trip to St. Petersburg to direct several operas at the Royal Opera House there.

Willy Wirk, stage manager at the Royal Opera here, has received the title of professor, conferred on him by the Duke of Anhalt. Professor Wirk has been one of Sir Thomas Beecham's right hand men in London, where he superintended the production of many of the operas with great success.

Lillian Furlong, of New York, has returned to Paris after spending some time here studying the interpretation of Wagnerian soprano roles with Professor Anton Fuchs.

Beginning with January 1 the operettas of Jacques Offenbach became free for performance in Germany.

Paul Draper, the young American tenor, whose successful Munich debut was recently chronicled in this column, will sing Schubert's "Winterreise" at Hamburg on January 29, Dresden, February 1, and Vienna, February 7.

H. O. OSGOOD.

R. E. JOHNSTON RE-ENGAGES SCHARWENKA.

Xaver Scharwenka, the celebrated composer pianist, has been re-engaged by his manager, R. E. Johnston, for another tour next season, which will begin January 3, 1912. It was Mr. Johnston who brought Scharwenka back to this country after many years' residence in Berlin. The phenomenal success of the artist this season resulted in another contract. When Scharwenka sails for Europe at the close of his present tour he will have played with all the leading orchestras of the country. Many of the prominent musical clubs have also enjoyed the superb art of this master player.

Violin Recital by Autumn Hall.

After seven years' study abroad under César Thomson and Hugo Heermann, Autumn Hall, a young American girl, made her New York debut last Monday afternoon in Mendelssohn Hall.

It is a peculiar coincidence that the Saint-Saëns' B minor concerto, which has been neglected of late, should have been chosen for the opening number of the program, inasmuch as it had been played the evening before by Mischa Elman at the Metropolitan Opera House concert. Its selection by Miss Hall, however, was characteristic of the evident care which she bestows upon details, for it not only affords her an adequate vehicle for the display of her talents, but it is per se one of the few concertos which goes well with piano accompaniment, and the absence of the orchestra does not make it a lifeless and unbalanced thing. Furthermore, its refreshing charm and beauty are always a delight and never fail to put the audience en rapport with the player.

Miss Hall played the work with fine understanding and feeling. She has ample technic and a fine bow arm. She creates an atmosphere by means of her seriousness, temperament and ideas. She possesses also that "something" which, for want of a better word, may be called unction. Each of the three movements was nicely differentiated as to rhythm, tone, phrasing and nuance.

The prelude from Bach's sixth sonata was laden with warmth and power. The Wieniawski scherzo and tarantelle was delivered with nice abandon and with captivating rhythmical swing. In the Handel minuet and the Vieuxtemps reverie the delicacy and suavity of her playing were in evidence. Ernst's Hungarian melodies were delivered in real Magyar fashion. As encores, Miss Hall played the Bach air, with which, in spite of its familiarity, she succeeded in holding her audience in rapt attention, and Dvorák's also familiar "Humoresque," which, by way of novelty, she played in the key of G major.

Miss Hall's New York debut may be set down as a decided success, because she disclosed prodigious talent and gave evidence of having received the proper kind of schooling, and it will be a pleasure to hear her again. Charles Gilbert Spross supplied a perfect musical background for the solo instrument, and his accompaniments added greatly to the pleasure of the afternoon.

Borchard to Go West Again.

Adolphe Borchard, the famous French pianist, has just finished his long Western trip, during which he appeared at almost all the important colleges. Mr. Borchard will take a short rest in New York and then go straight to Duluth to begin the second section of his Western tour. This will bring him nearer to New York again in February, when he will play in six Pennsylvania cities and at Washington, where his recital will be under the immediate patronage of the French Ambassador and Madame Jusserand, as well as the staff of the Spanish Embassy. It is expected that a very fashionable audience will greet the aristocratic French artist, who, it is interesting to note, was recently entertained at the Hotel Marie Antoinette by his illustrious countrywoman, Sarah Bernhardt.

Mr. Borchard is planning a third New York recital to be given before the close of the season.

San Antonio Musical Club.

The San Antonio (Tex.) Musical Club presented one of the most satisfying musical entertainments of the season in the Liza Lehmann Quartet at the Grand, December 22. The fact that the composer was the accompanist gave double interest, as well as insuring a correct and very artistic interpretation of every number, and the pleasure and praise which she has received elsewhere were duplicated here.

This is the first effort of the San Antonio Musical Club to present artists of note, and it was in every way a success. The club's next entertainment will be a recital by Cecil Fanning, baritone.

The success of this concert and the possibility of others was largely due to the efforts of Mrs. T. E. Munroe, president, and Mrs. Henry Feldman, secretary.

In two seasons Gustav Mahler has lifted the Philharmonic Orchestra to a point of artistic proficiency no organization of its kind in America, except the Boston Symphony Orchestra, has ever attained.—New York Press.

Additional Munich News.

MUNICH, January 4, 1911.

The first important concert of the new year was the Russian symphony evening organized by Ossip Gabrilowitsch with the Konzertverein Orchestra. Nobody will question the fact that Gabrilowitsch is one of the best pianists of our day, but after hearing this concert I am in doubt as to which of his talents is greater—that for piano playing, or that for conducting. The evening was really a treat for Munich music lovers. This city hears altogether too little Russian music, and to hear a program of the best played by a fine orchestra under a competent conductor in thorough sympathy with the works presented was really an event. The selections were as follows: Tchaikowsky's fifth symphony, Borodin's "Steppe-skizze," Glinka's overture to "Russlan and Ludmilla," Tchaikowsky's symphonic poem, "Francesca di Rimini." Especially fine was the playing of the wonderful symphony. The audience was large and very liberal with applause. This is the first of a series of concerts which Mr. Gabrilowitsch is organizing, which will not, however, be exclusively confined to Russian music.

The new year started off very badly. On the evening of the second we were offered a concert of compositions by Arnold Schönberg, the much-discussed Vienna composer. Among the compositions given were one or two from his earlier period, when he still composed on what we regard as normal lines. Judging from these Schönberg has in general no noteworthy talent for composition. Music will develop—new effects will be created which we have not begun to think of—but the composers to blaze the path will not be notoriety seeking dilettants of the Schönberg type. I can sum up my impression of his "new" music in one word—disgusting. In Vienna there have been repeated scenes of rowdiness at the Schönberg concerts, but here the audience was very well behaved. They waited until the end of the works to hiss. The piano pieces, however, proved too much even for the Munich patience, and were broken into by hisses and ironic cries of "bravo." There was plenty of applause for the performers—the Rosé Quartet, the soprano Frau Gutheil-Schoder, and the pianist Etta Werndorff (all of Vienna), who are indeed excellent, and who did their very best. But Schönberg, if he was present, did not dare to show himself. The last number was a string quartet, op. 7, in one movement, which lasts over forty minutes. I can best give an idea of this music by relating an incident which is said to have occurred during the rehearsal of this composition by a Quartet in St. Petersburg. After rehearsing a number of times, they concluded that they really could not be playing right, that somebody must have miscounted his measures of rest. So they agreed to begin, each one counting for himself, and stopping after having played one hundred measures. And

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY,
MEMPHIS, TENN., JANUARY 14, 1911.

Many of the clubs in the N. F. M. C. are accomplishing great work this season and frequent and regular reports come from those most interested and accomplishing the most. Among these, the Schubert Club, of St. Paul, Minn., beginning with a delightful recital in October with Harry Philipps, baritone soloist, has kept up its splendid work. In November a program by the younger musicians of the club was followed by a program by the Minneapolis Thursday Musical, this program coming through the Reciprocity Bureau of the N. F. M. C. Late in December the students' section of the club had charge of the program, which was most interesting and upon which appear the names of Minnette Warre, Lenora Linhoff, Helen Schutte, Hattie Paper, Beulah Mounts, Mary Holvelson, Alice Pearce, Mary Cummins, Jane Jeffries, Celia Bettis, Mrs. H. L. Simons, and Fred Wannamaker, sopranos; Mary Pease, Hazel Bolton, May Howe, Mabel Ponthan, Florence Campbell and Mrs. F. W. Bennett, second sopranos; Belle Morse, Minna Johnson, Edith Kubichek, Birdie Norton, Clarice Lovering, Anna Hendrickson, altos; Beulah Mounts, H. L. Simons, Mary Cummins and Belle Morse, incidental sopranos. This program was given at the Elks Club on December 28, and was one of great interest to all local music lovers.

The Apollo Club, of Clarksville, Ark., held an interesting session recently at the home of Miss Poyner. After a business meeting the program was contributed by Mrs. T. B. May, and the Misses Field, Blake, Farmer, Kelly, Connell, Mrs. George Neil, and Mrs. George Patterson. Miss Farmer read a sketch of Verdi's life and there were some illustrations given from "Il Trovatore" and other works by the composer.

This has been an eventful season in the history of the Morning Musical Club, of Syracuse, N. Y. The recitals are now held in the ballroom of the Onondaga Hotel. The club membership has increased and now contains 650 names. The meetings have been largely attended and much enthusiasm has been manifested. On October 12, 1910, the day of the first regular recital, the club celebrated its twelfth anniversary. A fine program was followed by a luncheon at the Onondaga. Early in November, the club had the honor of entertaining the president of the N. F. M. C., Mrs. C. B. Kelsey of Grand Rapids, Mich., when they listened to a delightful address by Mrs. Kelsey and had the pleasure of meeting her personally at a reception which followed. Wednesday morning before Christmas a splendid program was given in the First Methodist Church, to which the public was admitted. During the season the club has heard the Flonzaley Quartet and later will hear the Boston Symphony Orchestra. Katherine Fitch Seymour is the progressive federation secretary for the Morning Musicales.

Friday afternoon, January 6, the Amateur Musical Club, of Peoria, Ill., gave a delightful program in the Christian Church, under the management of Mrs. Arthur Smith. The program opened with a piano number by Saint-Saëns, played by Misses Pottoff and Poffenberger. Clara Allen gave an organ selection from Wagner. Dvorák's "Humoresque," with violin, cello and piano, was given by Miss Poffenberger, Mrs. Bird and Mrs. Brown. Lewis Brown gave Walther's "Prize Song," and Mrs. Wookey and Mrs. Slemmons played a duo.

At the Saturday's meeting of the Amateur Music Club, of Memphis, Tenn., resolutions were adopted on the death of the late William H. Sherwood, and plans for the immediate organization of a William H. Sherwood Memorial Association discussed. It is probable that the organization will have headquarters at Chautauqua, N. Y., where much of the gifted pianist's work was done. Mrs. E. T. Tobey, leader of the Amateurs and warm friend of the late composer and his family, will receive applications for membership to the Sherwood Association. She can be addressed at the Woman's Building, Memphis, Tenn.

Yolando Mero, the gifted pianist, will be the next attraction to appear under the auspices of the Beethoven Club, of Memphis, Tenn. At the recent meeting of the club, opportunity for the discussion of plans for the spring festival was not afforded, and that matter was carried over until a future meeting. The club has enjoyed regular monthly Saturday concerts during the winter and the class in musical culture has done good work.

NOLA NANCE OLIVER,
Press Secretary, N. F. M. C.

"Doctor, I've tried everything and I can't get to sleep," complained the voice at the other end of the telephone. "Can't you do something for me?"

"Yes," said the doctor kindly. "Just hold the wire and I'll sing you a lullaby."—Success.



VIENNA, December 27, 1910.

Although "Salome" has made her stormy way in most of the large cities in many lands during the last five years, she made her first appearance in Vienna only last week, and then not at the Royal Opera, but at the Volks Oper. When Gustav Mahler was director of the Opera here five years ago he endeavored to have the work produced, but it was forbidden at the last moment on account of the religious scruples of a certain member of the royal family, said to be the Archduchess Valerie. The opera created a great furore at the opening performance last week. The house was sold out, and the critics were most liberal with their praise, warmly commending the enterprise of Director Simons and Conductor Zemlinsky and lauding the work of the principal singers.

One reads the statement that at the end of May the Dresden Royal Opera will be closed in order to begin the rebuilding of the interior, and wearily wonders if the in-



BEETHOVEN IN THE STREETS OF VIENNA.
(From the sketch by Lyser.)

terior of the building here will ever be altered so that people in the upper galleries and standing places can better see and enjoy the performances. The vaulted ceilings and large square pillars interfere seriously with the line of vision.

The program of the last Philharmonic concert was called an "Einheits-programm—"einheit" means unity—and was peculiar in that all three of the numbers stand in F major. Brahms' third symphony, Strauss' "Till Eulenspiegel," and Beethoven's eighth symphony. Some of the critics were not particularly pleased with the experiment.

The "K. K. Gesellschaft der Musikfreunde" (Royal Imperial Society of the Friends of Music), will celebrate the 100th anniversary of its organization on May 12, 1911. For the year 1912 the society will offer a prize of \$2,000 for the best composition for mixed chorus and orchestra. The competition will be open to composers of all lands.

Ferruccio Busoni is reported to have completed his new opera, "Die Brautwahl" ("The Choice of the Bride").

Oscar Strauss' new operetta, "Mein junger Herr," book by Felix Salten, is reported to have had a great success at its first production in the Raimund Theater. I have not seen this operetta as yet, and it may be very good, but one thing is certain, that one can judge absolutely nothing of

an operetta from its success here. Nothing is so cheap as a Vienna operetta success—for instance, Fall's "Schöne Rosette," which plays to full houses every night. If there has been a stupider operetta written in the last ten years I have failed to see it. Not that the composer is more than half to blame, for the writers of the book carry their full share of the discredit. It is overproduction. (Fall has had three premières in as many months), but Vienna is simply operetta crazy. D.

Laura E. Morrill's Musicales.

Laura E. Morrill's handsome studios in the Hotel Chelsea were again crowded last Friday evening for the musicale at which a number of Mrs. Morrill's pupils distinguished themselves. The program was opened with the trio, "Lift Thine Eyes," from "Elijah" (Mendelssohn), sung by Mrs. St. John Duval, Mrs. F. H. Smith and Christie Lavine. Byron Barber followed with two songs, "Noon and Night" by Hadley, and "Dreams" by Tosti. Mrs. Smith sang Bemberg's "Nymphs and Fauns" and then came Russell Bliss in an impressive rendition of the prologue from "Pagliacci."

Winifred Mason, soloist in the First Church of Christ, Scientist, Brooklyn, sang an "Ave Maria," an arrangement of "The Meditation" from "Thais" (Massenet). A duet, "The Gypsies," by Brahms, was next given by Mesdames Smith and Duval. Margaret Lockwood sang first a Mozart aria and then a cradle song by Smetana. Mrs. Smith was gladly heard again in a Christmas song with violin obligato. Mr. Bliss, who is destined to make his mark as a concert artist, closed the program with the lovely song, "Lungi dal caro bene" by Secchi, and lastly he gave Tchaikowsky's "Pilgrim Song."

Charles Gilbert Spross, the accompanist of the evening, played as a solo the difficult arrangement of the sextet from "Lucia" for left hand alone.

Kellogg, Thursby's Guest.

Emma Thursby's second Friday afternoon musical reception of the season on January 13 attracted a large number of distinguished people, as Miss Thursby's guest of honor was the once famous prima donna, Clara Louise Kellogg-Strakosch. Many old friends and admirers were delighted to have the opportunity of meeting her again. Mrs. Strakosch was delighted with the singing of Miss Thursby's pupils, Josephine Schaffer Bettinetti and Fenita de Soria, and William Burt, tenor, who has just returned from Italy, where he has been studying with Reinhold Herman. Mrs. Charles Worthington presided at the tea table.

Among those present were Mr. and Mrs. Henry W. Taft, Mr. and Mrs. William Gaynor, Kathleen Parlow, Mrs. Parlow, Madame Mariska Aldrich, Mr. and Mrs. Harry Harkness Flagler, Mrs. Edward M. Knox, Mrs. Ben Ali Haggin, Countess Trotti, Dr. Marafatti, Miss Costello, Mrs. John A. Drake, Charlotte Lund, Miss Duff, William Armstrong, Henry Whitney, Miss Hastings, Mrs. Camden Dike, Mrs. Samuel Duryea and Count and Countess Fabri.

The Music That He Missed.

A certain gentleman, having recently moved into a rural town, had as yet no experiences of that terrible scourge known as the local brass band.

Consequently when, a few days before Christmas, a man called upon him and informed him that the band would play "a selection of carols in front of certain houses," he had no objection to his name being added to the list.

He was surprised, however, when the band didn't turn up, but he was simply astounded when, on Boxing Day, his visitor called again "for that little donation!"

"But," protested the gentleman, "your band did not play in front of my house."

It was the visitor's turn to be surprised.

"My dear sir," he gasped, "if our band had—er—troubled you, do you think I should have had the colossal impudence to call on you this morning? Your name was on the list, consequently you—er—escaped. Perhaps, sir, being somewhat of a stranger, you don't know our band? Ah!"—sadly—"in that case, sir, you'll never know what you've missed!"—London Tit-Bits.

Any person once bitten with the free pass mania and who has sat in complimentary seats, is ever thereafter loath to pay out his good money for seats, and the flood of free passes ever ready to be poured out on the heads of music lovers willing to form an audience for advertising recitals in which they have no real interest, in my judgment, seriously affects the attendance and receipts at regular concerts. Concert audiences this year have by no means ruled as large, generally speaking, as in former seasons, and one cause at least of this condition of affairs is, I believe, directly traceable to the foregoing.—New York World.

MRS. C. HOWARD ROYALL
TEACHER OF VOICE
260 West 57th Street, New York 'Phone, 946 Columbus

IRVING FISHER BARITONE
Concerts and Recitals
Address: MUSICAL COURIER

ADELE KRUEGER
DRAMATIC SOPRANO
Concert, Oratorio, Recital
Management: SAWYER MUSICAL BUREAU, 1425 Broadway, New York

GISELA WEBER
SOLO VIOLINIST
Recitals and Concerts
SAWYER MUSICAL BUREAU

MORAWSKI
Instruction
Oratorio, Recital and Opera
Carnegie Hall, New York
344 Boylston Street, Boston, Mass.



MRS. LOGAN FELAND
(Katharine Cordner Heath)
SOPRANO
Address Care MUSICAL COURIER
437 Fifth Avenue, New York City

EMILIO DE GOGORZA
Direction: M. S. LAZARD, 1225 Broadway
STEINWAY PIANO USED



DEMETRIUS C. DOUNIS
ATHENIAN
Original young mandolin-virtuoso. The mandolin in his hands is superior to the violin. Repertory of Paganini, Wieniawski, Sarasate, etc., etc.
Management: THE SAWYER MUSICAL BUREAU
Phone, Bryant 5885 1425 Broadway, New York

DUNNING SYSTEM
OF IMPROVED MUSIC STUDY FOR BEGINNERS

The only system indorsed by the world's renowned masters of Europe and America. Its superiority is acknowledged by all who know of it.
Booklets, descriptive of the system and giving written indorsement of Leschetizky, Scharwenka, De Pachmann, Busoni and others, sent upon application.

MRS. CARRIE L. DUNNING
Present Address: THE HILL, 14th Street PORTLAND, OREGON



Around the World Tour
SOUSA
AND HIS BAND
QUEEN'S HALL, LONDON

January 2d to 9th, 1911

Leading Cities of Great Britain and Ireland to follow.

FRANCIS

MACMILLEN

Arturo TIBALDI

The Young English Violinist
Management: R. E. JOHNSTON
St. James Building
Broadway and 26th St., New York City

HOWARD BROCKWAY

COMPOSER-PIANIST
Lecture Recitals
"The Latest Word in Opera"
Illustrated at the Piano A Great Novelty
Management: R. E. JOHNSTON, St. James Bldg., Broadway and 26th St., New York City

MYRON W. WHITNEY, Jr.

BASSO
Management: R. E. JOHNSTON
St. James Building
Broadway and 26th Street, New York City

MRS. LAURA E. MORRILL

SCIENTIFIC VOICE CULTURE
Some prominent pupils: Lillia Snelling, Metropolitan Opera; Cora Remington, Fifth Avenue
Bantist Church, New York, and Concert: Mabel Pickard, Toronto, and others on application.
Address: H. E. NASON, Secretary. STUDIO: The Chelsea, 222 West 23d Street, New York

MARGARET BERRY-MILLER

COLORATURA SOPRANO
RECITALS, ORATORIO
Address: MUSICAL COURIER

DOROTHEA NORTH

SOPRANO
ORATORIO, RECITAL CONCERTS
Address, 4442 Woodlawn Ave.
Chicago, Ill.

OVERTON MOYLE, English Bass-Baritone
Address Care of NOVELLO & CO., Ltd, 21 E. 17th St., New York

CHARLES C. WASHBURN

BARITONE
Concerts, Oratorios, Recitals
NASHVILLE, TENN.

ALICE PRESTON

SOPRANO
Concerts, Recitals
Telephone, Tuxedo

ROBERT ALVIN AUGUSTINE

SCIENCE OF VOICE CULTURE
Investigation Invited
318 West 56th Street, New York

IRENE ARMSTRONG FUNK

SOPRANO
CONCERTS, RECITALS and ORATORIOS
Residence: 539 W. 112th Street NEW YORK

CHRISTINE MILLER

CONTRALTO
1003 Heberton Street
PITTSBURGH, PA.

JANPOLSKI

Russian Baritone
ORATORIO RECITALS
Direction: HAENSEL & JONES
East 42d Street, New York
Residence: 505 West 124th Street

CAROLINE MIHR-HARDY

DRAMATIC SOPRANO
Management: R. E. JOHNSTON
St. James Building, Broadway and 26th Street New York City



NEVADA Van der Veer
Messo-Soprano
Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY,
Successors to the Wolfsha Bureau

REED Miller
Tenor
1 West 34th Street, New York



RITA FORNIA

Prima Donna Soprano
Metropolitan Opera Company
Boston Opera Company
For Concerts, Recitals and Oratorio
Address, R. E. JOHNSTON, St. James Bldg., Broadway and 26th Street, New York

WHITEHILL

BASS-BARITONE
Formerly Metropolitan Opera
MANAGEMENT:
QUINLAN INTERNATIONAL MUSICAL AGENCY
1 West 34th Street, New York



Madame JEANNE JOMELLI
PRIMA DONNA SOPRANO
Last Season in America 1910-1911
Late with the Metropolitan and Manhattan Opera Companies
THE QUINLAN INTERNATIONAL MUSICAL AGENCY, 1 East 34th Street New York City

SEASON 1910-11

Direction:
HAENSEL & JONES
One East 42d St., New York

LIZA LEHMANN AT RUBINSTEIN CLUB.

Woman's influence in the world of art has been a dominant factor ever since art was first conceived. This influence is recognized when gazing upon Raphael's picture or Maderno's statue of Saint Cecilia, when reading in the Veda of the Gandharvas and Sarisvati, when searching Egyptian, Greek, Hebrew and Roman chronicles, or when perusing the works of the ancient bards. Everywhere, woman shines forth; even the muses, sirens and loreleys were feminine prototypes in spite of the fact that, for centuries, woman played a negative part in other respects. As the position of woman advanced, through the overthrow of the Roman power, she has steadily risen to a high and dignified position in every sphere until, now, she sways the sceptre jointly with man, notwithstanding that the German Empress defined her sphere as consisting of children, clothes, cooking and church.

In the line of musical composition, however, woman has not been prominent until recently. Marie Antoinette left some few trifles and many others have amused themselves by writing notes, but the real woman composer figures only in modern times.

When a woman succeeds in reaching a high plane in musical composition she deserves great honor because she labors under a heavy handicap. Among those who have come to the fore is Liza Lehmann, wife of Herbert Bedford, daughter of Rudolph Lehmann, an excellent artist, and granddaughter of Robert Chambers of encyclopaedic fame. Her mother, too, was a musician, modestly publishing over the initials A. L. Born in London, Liza Lehmann prepared herself for a career as a singer, but abandoned it for that of the composer. Her work today is known the world over and her success has been well and deservedly won. It is oddly strange that her most popular composition, "In a Persian Garden," was refused by London publishers, but its rendition at a gathering of musical friends, by Ben Davies, Albani, Hilda Wilson and David Bispham, who brought it out at a Monday "Pop," assured its success.

New York Press Opinions of Parlow in Beethoven Concerto.

Monday all the musical circles in New York were discussing the wonderful performances which Kathleen Parlow gave of the Beethoven violin concerto in the New Theater last Sunday afternoon at the concert of the New York Symphony Orchestra. The opinions of some critics are as follows:

Miss Parlow's performance showed the same remarkable qualities, the same evidences of an altogether unusual talent that she has given ample evidence of before. This concerto was the most serious task she has hitherto undertaken in New York. She accomplished it with a genuine musical feeling and a real comprehension of the deep musical content of the work. It was not, perhaps, the achievement of the highest and ripest musicianship; but it was in most respects truly admirable, and won Miss Parlow much deserved applause. Her technical powers were wholly able to compass every difficulty the music offers. She played with remarkably accurate intonation, with fine energy, unaffectedly and with repose. Her beautiful sense of rhythm was everywhere in evidence, and was especially potent in the last movement.—New York Times.

The opportunity of listening to Miss Parlow's exquisite playing was in itself enough for the price of admission. The young Canadian violinist was at her best. What was perhaps most remarkable was the sense of authority she displayed, an authority that in no way detracted from her reverence for the composition. There was a splendid sweep to her style, and an execution that, vanquished without apparent effort the most difficult obstacles. In addition her tone was warm and her intonation faultless.—New York Tribune.

There were two solo performers. The baritone, Horatio Connell, sang with much fervor "An die Hoffnung" to an orchestral accompaniment instrumented by Felix Mottl, and Kathleen Parlow played Beethoven's beautiful violin concerto. Rarely is a more beautiful performance of the work to be heard than that given by this young artist yesterday. It was one to which she brought a commanding skill, much expressive and reverential feeling and a lovely tone.—New York Sun.

This test as applied to Miss Parlow yesterday was eminently satisfactory, as she gave a performance which for artistic repose and sentiment, intelligent appreciation and genuine classic feeling was remarkable for her years.

Somewhat hampered, as it seemed, by a new E string, her rendering technically was well nigh flawless, though the opening octave passages and some scale passages in the rondo might have been clearer. Perhaps, too, graceful sentiment rather than authoritative breadth, characterized her performance as a whole, but I never heard a rendering of the work that made stronger appeal to one's sensibilities and romantic feeling. The beauty and lingering sweetness of her tone and sentiment in the andante were really affecting, and the tripping measures of the finale fairly smiled at one.

The first cadenza was admirably played, and after this further exhibition of a style at once finished and elegant, and technical powers and artistic capacity far beyond the ordinary, I can only repeat with renewed confidence my former opinion that Miss Parlow

Madame Lehmann is making her second American tour and the Rubinstein Club of New York was fortunate in securing her and her London Quartet for its third musicale held last Saturday afternoon in the Astor Gallery of the Waldorf-Astoria. As it was "Gentlemen's Day," the beautiful hall was crowded by members and their friends. Madame Lehmann presented an interesting and entertaining program of her own compositions including selections from "The Golden Threshold," which, by the way, had its first New York rendition under the direct supervision of the composer, who presided at the piano. It is a lovely work, quite up to the standard which she set in the more famous earlier one. Besides great artistic and technical mastery, Madame Lehmann has a pronounced and happy rhythmic gift, "Harvest Hymn," "Palanquin Bearers," "Indian Dancers," "Love Song," "New Leaves Grow Green" and "Nightfall in Hyderabad" being examples of this remarkable talent. The poem is by Sarojini Naidu, a young Indian poetess who studied at Girton College, England, and shows a decided proclivity for elegance in word construction as well as for beauty of thought.

Miss Palgrave-Turner (contralto) contributed two "seal songs" from Kipling's "Jungle Book," which won much applause. Herbert Eisdell (tenor) sang two "Little Love Songs," Julien Henry (baritone) gave "Incident of the French Camp" and Blanche Tomlin (soprano) sang two songs. The program concluded with the quaint and charming Nonsense Songs from "Alice in Wonderland." Madame Lehmann received a splendid demonstration of appreciation during the afternoon, and at the close was the recipient of an ovation, while the club voted the afternoon one of the most enjoyable ever arranged.

On Monday, January 23, Madame Lehmann and her Quartet will present an afternoon of music in the Hudson Theater, at which Constance Collier will recite, with music, "The Happy Prince" (Oscar Wilde). This will be their last appearance in New York this season.

is today an exceptional artist, and will be a greater when time brings full maturity to her musical talents.—New York World.

Kathleen Parlow, violinist, won round after round of applause yesterday afternoon in the New Theater, where she appeared with the orchestra of the New York Symphony Society, and played Beethoven's concerto for violin. At the end of the first movement the applause was prolonged, and after the number was finished she was called to the stage fully a dozen times. Her tone was clear and true.—New York Herald.

Finally Kathleen Parlow played the violin concerto. This gifted girl had not played here before the greatest of all concertos for her instrument, but she played it in a way worthy of her fame. Her performance had finish and style. It was free from all attempt at display. The violinist was absorbed in showing forth the true beauty of Beethoven's music. The andante she played with particular feeling and in the finale she was duly brilliant. And since Miss Parlow is still very young, it is safe to say that in a few years she will make even more of the concerto than she does now.—New York Globe.

At the New Theater the New York Symphony Orchestra had a Beethoven program, with the fifth symphony as the nucleus. Horatio Connell sang "An die Hoffnung" and Kathleen Parlow played the concerto in a way which fully explained the immediate and pronounced success of this young Canadian violinist to those who had not heard her before.—New York Evening Post.

Kathleen Parlow brought to an impressive close and logical climax the best of the New York Symphony Society's most numerous series of Sunday matinees in the New Theater yesterday. The young Canadian violinist displayed an interesting personality in new and serious guise, and she gave a sustained and lofty reading of the Beethoven concerto. The warmth of tone and breadth of idea were a distinct advance in critical esteem of the most "popular discovery" of the season.—New York Evening Sun.

Miss Parlow, whose skill had already made a great impression at two previous appearances, more than justified the good things said of her by her masterful playing in the Beethoven concerto. Her tone, her dexterity, her musical sense and her artistic sincerity make her already an artist to be reckoned with among the best wielders of the bow.—New York Evening World.

American Institute and Klibansky.

The American Institute is in the midst of an exceptionally busy season, characterized by the incoming of a number of unusually talented and gifted students in the piano, voice, and violin departments, who will be heard from ere long in various prominent engagements.

Sergei Klibansky's engagement by the Institute in November was followed by quick response, inasmuch as his time has become almost entirely filled.

Mr. Klibansky, for his years, is one of the most distinguished men in his profession, with a notable record of achievements to his credit. He comes from the Stern Conservatory of Berlin, where he was a leading singing teacher.

Mr. Klibansky's chief distinction is that he understands

how to unite the old approved Italian and the modern Wagnerian ideas, with the unexcelled German style of interpreting lieder. Moreover, in Italy he became intimate with the Italian style and knows how and when to use both styles, and also how to differentiate between them. He has gone further and has formed a distinct method of his own, which has become eminently successful. Mr. Klibansky, besides having the marked ability to impart knowledge, as required of the successful pedagogue, has also striking personal gifts, attractive manners and a gentlemanly bearing, all of which endear him to those co-operating with him, besides gaining him an excellent social footing. Mr. Klibansky has just received word of the engagement of a former pupil, Tillie Jonas, as principal soprano at the City Theater of Lübeck, Germany.

Harriet Foster in Ohio.

Harriet Foster, the mezzo soprano, gave a song recital in Youngstown, Ohio, January 9, under the auspices of the Monday Musical Club of that city. Extracts from two papers tell of Mrs. Foster's success:

Mrs. Carroll Thornton, who was chairman of the committee which secured Mrs. Foster, was assisted by a number of the club members acting in the capacity of ushers, and the music room was filled even beyond its capacity. The audience was as enthusiastic as it was large, the artist taking but a moment to impress it with her personality.

Mrs. Foster's voice is soprano-contralto, an unusual circumstance, which permits her a wide selection of compositions from which to choose. Her high and low notes were attained with equal ease. The second half of her program was given over to songs in English.

The sensation of pleasure created by her early numbers grew as the program progressed until toward the close the audience was inclined to encore every number. Mrs. Foster responded once, after her "Absent" (John Metcalf), a number in which her voice and its sympathetic timbre were entrancing.

The audience was specially interested in one group of songs, the interpretations of American Indian music; which Charles Wakefield Cadman, well known here, has composed. The quaint, weird melodies of the Indian are difficult to present with the swing which the composer intended, yet Mrs. Foster's voice seems specially adapted to them. Her stage presence is so winsome and her voice so pleasing that it is doubtful if the club has ever brought to this city an artist who was so wholly satisfactory.—Youngstown Telegram.

Harriet Foster, song artist, whose work has been noticed with approval by New York and London critics, entertained the Monday Musical Club folks and their guests in the Scott & Jones Hall last evening. Compositions in English, German, French and Italian were presented in manner beautiful and each was received most cordially. John Metcalf's "Absent" appealed particularly to the company, Mrs. Foster returning, in answer to the circle's urgent request, and repeating the last verse. A mezzo-soprano voice, rich, sweet and of wonderful range, is the possession of Mrs. Foster.—Youngstown Vindicator.

Mrs. Foster repeated her Youngstown success at Akron, where she filled two engagements. The Akron appearances were at private homes, but many musicians and music lovers as well as members of society heard and enjoyed Mrs. Foster's beautiful voice and intelligent method of singing.

An Hour of Piano Music.

Many music lovers accepted the invitation sent out by Frederic Mariner for last Thursday evening (January 12) to hear "an hour of piano music" at the Mariner recital hall, Broadway and Eighty-seventh street. Many excellent concerts are given at this charming auditorium and among those recitals Mr. Mariner and his own pupils have contributed much pleasure and instruction. For this date, Mr. Mariner presented Leila Thompson, Ethel Howe and Arthur Fischer in a program of standard compositions designed to disclose the points in each of his artist pupils. Mr. Fischer set a good example by opening the program with prelude and fugue in D major by Bach and he followed this masterpiece by two Chopin numbers and one number by Couperin. Later in the evening the same player gave fine renditions of some Grieg works, playing as an encore a transcription of Grieg's impassioned song, "Ich Liebe Dich."

Miss Thompson, a favorite wherever she plays, included in her offerings for this night, a Liszt number and a Chopin nocturne and a waltz by the Polish composer. As an encore, she added a rondo by Von Westerhant. Miss Howe, charming to the eye as well as ear, showed in all she played the admirable schooling which the other players of the night likewise demonstrated. The technical skill of these players as well as their fine musical taste raised the recital to the plane of concert artists, and, best of all, the program was not too long.

Popular Concert Series Opened in Cincinnati.

(By telegraph.)

CINCINNATI, Ohio, January 15, 1911.

The first popular concert today by the Cincinnati Symphony Orchestra resulted in a tremendous success. Every seat was sold before the box office opened this afternoon. Hundreds contented themselves with standing room and hundreds of others were turned away. The program included "The Nutcracker Suite" (Tchaikowsky), "Danse Macabre" (Saint-Saëns) and the "Tannhäuser" overture (Wagner). The entire program was performed with virility and the audience was very warm and demonstrative in its appreciation. OSCAR HATCH HAWLEY.

MONTREAL MUSICAL NEWS.

MONTREAL, January 14, 1911.

The program at the third concert given by the Beethoven Trio in Windsor Hall on Tuesday evening last comprised Sinding's trio in A minor; Gabriel Fauré's sonata for violin and piano in A major, and Smetana's trio in G minor. Neither Sinding's trio nor the sonata aroused any enthusiasm, although the performances of each was fairly creditable. Smetana's beautiful work, however, has always been a favorite with the music loving public of this city, and this time was no exception, being spontaneously applauded, and the performers called before the audience. Credit was chiefly due to Madame Froehlich, the pianist of the organization, who is a prime favorite here. The audience was exceptionally large and a most fashionable one. Harold Jarvis, the soloist, singing songs by Puccini, Beehoven and Handel, pleased the audience. The fourth concert of the organization will take place on February 7.

Kathleen Parlow's third appearance in Windsor Hall on Saturday afternoon last was just as successful and triumphant as her two previous appearances. She gave the ever beautiful Bruch G minor concerto with a big singing tone, noble conception and unimpeachable clearness of technique, and was applauded to the echo. Her interpretations were elegant and bewitching, the Wieniawski polonaise being especially fine. She was called out numerous times and had to respond with two encores. The hall was comfortably filled.

The second concert by the Montreal Symphony Orchestra was given on Friday afternoon last at the Princess Theater. The program included "Euryanthe" overture (Weber); symphony No. 5 in D, "The Clock" (Haydn); prelude, "Die Rantzau" (Mascagni); "Pres du Berceau" (Mozzowski); "Serenade Lointaine" (Filippucci), and "Marche Solennelle" (Pierne). The organization has been considerably increased since last season, and there is no doubt if Mr. Goulet, the conductor, had the opportunity to rehearse as frequently as any other orchestra of its kind, Montreal would have just as good performances as any city of its size on this continent. The performance, however, on this occasion was a most delightful one. The overture, as well as the symphony, was read with dash and vitality and the ensemble was most creditable. The other selections were likewise well performed. This was Mr. Goulet's first appearance, as the first concert was conducted by a Mr. Perrin, whom the management engaged for the entire season, but the gentleman, after conducting the first concert, kindly resigned, and it goes without saying that when Mr. Goulet made his appearance on the platform he was applauded to the echo, for he has been the conductor of the symphony orchestra for the past thirteen seasons—in fact, he is the founder of the organization, and certainly is very popular.

Ottawa took a great interest in the Montreal Opera Company, for the organization gave four performances in Ottawa and at each performance there was a capacity house. Ottawa should be good for two weeks of grand opera next season. The Ottawa Citizen said:

The grand opera season in the capital, by the Montreal Opera Company, opened last evening at the Russell Theater under the most favorable circumstances. The audience almost filled the theater and was a particularly fashionable and appreciative critical one, their Excellencies the Governor-General and Countess Grey occupying the vice-regal box, while all the other boxes and orchestra stalls were filled with a brilliant assemblage. Those who attended were repaid with a delightful presentation of "La Bohème," in Italian, the entrancing music of Puccini being given a splendid interpretation by both vocalists and orchestra. The feature of the production was the admirable solo renditions and the great histrionic ability shown by the principals. The season has a special significance in that the success of it may mean very much for Ottawa and

other Canadian cities and for the future of grand opera in Canada. But the excellence of "La Bohème," aside from any other consideration, gives ample reason for this expectation. Among the artists were Christine Héline (Musetta), Giuseppe Pimarzoni (Marcello), Fernando Autori (Colline) and Hugh Allan (Schauard). There is a large and capable chorus, but the feature, aside from the soloists, was the orchestra of thirty-six musicians under the direction of Mr. Jaccia. He is a wonderful leader and the orchestra created the most favorable impression.

Of the performance of "Manon" the same paper says:

That the Montreal Opera Company has won its way into the hearts of Ottawans was evidenced last evening when another very large and appreciative audience greeted its presentation of "Manon," in French, by Massenet. The opera, while not as lovely as "Carmen" and therefore not so pleasing to some, was admirably rendered both vocally and dramatically, the costuming and staging both being very satisfactory. In the leading feminine role of Manon, Alice Michot covered herself with glory. She has a beautiful soprano voice, with bell-like purity and wonderfully sweet. Her interpretation of the role was delightful in every way. Louis Deru (tenor) was in better voice than in "Carmen" and he seemed to grow in favor as the opera advanced. The other principal roles were all exceedingly brilliantly interpreted and the chorus work, though there was not very much of it, was admirable. Taken in its entirety the opera company has demonstrated its excellence from every point of view and hearing it is an opportunity that Ottawa music lovers seldom have.

The organization is giving a week of grand opera at



MONTREAL OPERA COMPANY.

Colonel Meighen and Manager Jeannotte are seen in the group.

Rochester, and next week will give a week's performance in Toronto.

Saul Brant, one of Montreal's popular violinists, gave a concert in Ottawa recently, scoring his usual success, and was immediately engaged for another concert.

HARRY B. COHN.

MUSIC IN FLORIDA.

January 1, 1911.

Recently at West Palm Beach Lena Conkling (soprano) gave a very interesting and successful song recital. Songs by Rogers, D'Hardelot, Elgar, MacDowell, Beach, Schumann, Massenet, and Tchaikowsky, made up a well arranged program. Miss Conkling has a wonderfully rich voice, which she uses with fine taste. She is making steady advancement in her art, and should ultimately take a high place in the musical field.

An interesting event was the recent Twilight Musical, given under the direction of the School of Music of John B. Stetson University of DeLand. The program was made up entirely of Scottish numbers, both old and new, and was beautifully and artistically rendered by Mary Landis Buttorff (soprano), and John W. Phillips (tenor), who is also director of the School of Music. Mrs. Phillips was the efficient accompanist.

The ever beautiful "Messiah" was sung by the Stetson-DeLand Choral Society on Sunday, December 11, at the

University Auditorium. An audience of 800 was present and enjoyed a reverent and impressive performance. The chorus singing was, by far, the best ever heard here. The tonal quality was exquisite, and the balance of the parts much better than is usually heard. The soloists were taken by local singers, Mary L. Buttorff, Mrs. J. R. Lord and Sara Eno carrying off the honors. Mrs. George B. Selden was at the organ, and Mrs. C. S. Farris at the piano. John W. Phillips, a conductor of splendid ability, directed the performance.

The University Glee Club of John B. Stetson University gave its annual concert on Friday evening, December 18, in the Auditorium and delighted a fairly large audience. The program included Falfe's "Sleeping Queen," splendidly costumed and staged, and also well sung and acted by the quartet of music students.

The Mendelssohn Club, of Orlando, gave its first performance of "The Messiah" on Tuesday evening, December 20 in the M. E. Church. The chorus numbered 60 and gave a very creditable performance, "For Unto Us," "Surely He Hath Borne," "Worthy Is the Lamb," and "Hallelujah" were sung especially well. The tempi were good, and many excellent points of expression were brought out. The chorus also developed splendid power in the climaxes. The soloists were all local except Campbell Gray (bass). All acquitted themselves well. Mrs. George B. Selden played excellent organ accompaniments and Mrs. J. M. Thayer presided with a sure touch at the piano. John W. Phillips, of DeLand, was the conductor. A good audience was present.

Zoe Virginia Sinnott has been engaged to teach piano at the Stetson School of Music. She is a pupil of Seeböck and Mary Wood Chase. She graduated under Carl A. Preyer, a musician of fine attainments. J. P.

ST. LOUIS.

ST. LOUIS, Mo., Jan. 10, 1911.

The most important musical event of the season was four performances of opera given by the Chicago Grand Opera Company in the Coliseum, which was looked forward to keenly by St. Louis people. The attendance was large at each performance, showing no lack of appreciation. The opening opera was "Salome." On Tuesday night was given "The Girl of the Golden West." "The Tales of Hoffmann"

was the offering on Wednesday afternoon, and this proved to be in many ways the most popular opera of the four. Wednesday evening brought "Louise."

The St. Louis Symphony Orchestra concerts under the direction of Max Zach have been proving unusually successful this season, and each concert has merits of an exceptional nature. Last week's concert was the eighth, and was beautiful, being an entire Wagner program, selected from that master's most attractive works. Each number received long and enthusiastic applause. The singing of Madame Schumann-Heink was superb and elicited the warmest expressions of appreciation. She responded to one encore and was obliged to give a second song. This was one of the best concerts of the season, and a large audience was in attendance. ISOBEL McCARMICK.

Baernstein-Regneas Musicales.

Mr. Baernstein-Regneas gave a musicale on Monday evening of last week at his studios, 336 West Fifty-eighth street. A large number of guests enjoyed an unusual program of classics and modern songs and arias. A group of songs by George A. Chapman was well received.

The cosmopolitanism of the Metropolitan Opera House is displayed in a remarkable degree in the cast of this opera ("Armide"). Of the principal singers, four are Americans, one is English, three are Italians, two are French, one is German and another is Spanish. The conductor is Italian.—New York Evening World

THE BOSTON SYMPHONY CONCERTS.

The Boston Symphony Orchestra came to New York last Thursday evening, January 12, and Saturday afternoon, January 14, and appeared in Carnegie Hall on one of the organization's periodical and welcome visits here.

At the Thursday concert the program contained the andante from Schubert's "Unfinished" symphony, Beethoven's seventh symphony, and "Tangier—In a Moorish Café" (from "A Moorish Rhapsody"), by Humperdinck. The Schubert number was played "in memoriam James Jackson Higginson," a relative of the founder of the orchestra. The soloist of the occasion was Mischa Elman in Lalo's "Symphonie Espagnole."

Boston's famous orchestra was in its best estate and never has played here with greater finish of execution, purity of tone and nobility and legitimacy of nuance. Max Fiedler and his men now understand each other thoroughly and the leader is conversant with the fullest possibilities of the players, while they, in turn, understand his every subtle intention and carry them all out to the slightest details. It was a treat to hear the smooth and accurate performance of the Beethoven work, the lovely tone coloring and elevated musical spirit of the Schubert number, and the brilliant and truly invigorating performance of the Humperdinck bit of orchestral imagination. The audience applauded liberally every offering of the orchestra and justice compels the statement that the tributes of appreciation were more than well deserved.

Mischa Elman is too firmly established here as a violin favorite and has made his mark too often and too tellingly to be treated critically as a stranger. When first heard in New York his art was so near violin perfection that in spite of his youth he was held to be one of the great masters of his instrument. It seems hardly necessary to add that from year to year Elman is growing musically and maturing in artistic culture and breadth of musical conception. New York has heard him play the Lalo number before last week, but on the previous occasion he did not achieve the brilliancy, the charm and the authority of his performance on Thursday. Exquisite in conception and scintillating in technical presentment was his entire performance, and the magical tone which he drew from his fine fiddle was as luscious, as voluminous and as sensuously alluring as of yore. In Elman's dignified handling of it the rather light Lalo music assumed a certain musical significance which possibly it does not possess inherently. The audience received his performance with loud acclaim, and the popular violinist was compelled to bow his acknowledgments repeatedly. If the delighted hearers had been able to obtain their own way, probably several movements of the solo number would have had to be repeated.

With Mischa Elman again as the soloist, the program of the Saturday matinee contained the prelude to "Haensel und Gretel," the second symphony by Sibelius, Mendelssohn's concerto for violin, and the overture to "Tannhäuser."

The hall was crowded once more with one of those intelligent and cultured audiences which indicate that the Boston Symphony Orchestra draws a public peculiarly its own, for at no other event in New York do we meet an assemblage so uniformly distinguished in character.

Mr. Fiedler infused his conducting with a touch of stimulating joyousness, and, opening with the "Haensel und Gretel" prelude, the entire concert had not a single dull moment.

The symphony of the Finnish composer reflects the atmospheric conditions of his country. Somehow one got the impression of long, cold winters and short days with the corresponding snowstorms and glaciers to complete the crystal world. There were some tumultuous incidents in this work, which recalled mountains of ice hurled against bulwarks able to withstand them. The gloom of darkness in such a cold world was detected now and then, but this gloom was far less dolorous than would have been the case if a conductor with a heavier hand had been at the helm leading that body of superb instrumentalists.

The young David of the violin repeated his achievement of winning the admiration of every man, woman and child in the house by his performance of the ever welcome Mendelssohn concerto, which remains the composition of sterling model for this generation, and judging by what has been accomplished since Mendelssohn's day, for many generations to come. Generally it is a happy combination when a young artist plays the Mendelssohn concerto, and with Elman as the performer on this occasion, there were of course many reasons for delight. The temperament of the young Russian artist, his big, soulful tone, his marvelous rhythmic sense, purity of intonation, and manly vigor, have united in producing a violinist whose name today stands as a top liner in the world's galaxy of great

artists. Elman's performance of the concerto last Saturday afternoon was moving and beautiful and brought him endless recalls, terminating in an ovation in which the members of the great orchestra and the conductor joined with the audience.

The glorious performance of the "Tannhäuser" overture made some of the listeners wish that certain other



MISCHA ELMAN.

orchestral leaders in New York might have heard it. New Yorkers never listened to a more beautiful and finished performance.

Reinhold von Warlich's New York Notices.

The splendid voice and ability of the Russian lieder singer, Reinhold von Warlich, were unstintingly praised by the New York music critics who were present at his first song recital given in Mendelssohn Hall on the afternoon of January 10. Mr. Von Warlich's exceptional temperamental gifts, his elegant diction, his basso voice, capable of expressing every variety of color value, all united to an admirable end on this occasion. Some of the newspaper criticisms follow:

Reinhold von Warlich, a young bass singer, who aroused interest by a song recital that he gave here last season, made his reappearance in Mendelssohn Hall yesterday afternoon and was heard by a large audience with unmistakable evidences of pleasure. The program of his recital was unconventional, admirably contrasted, and had points of unusual interest. He began with Schumann's "Liederkreis," a cycle of songs to verses by Eichendorff, which singers have not generally been accustomed to regard as one whole and to sing in its entirety, but which shows itself appropriate for treatment in this manner. His second part was made up of early English songs, the third of Scotch and English ballads of the popular and traditional sort, the last of the ballad in its artistic form as produced by Loewe.

Mr. von Warlich is a singer of much intelligence and of true artistic fire and feeling, with a remarkable gift for interpretation, a temperament that seeks continually for dramatic characterization. His voice is agreeable in quality, though it is not one of the greatest beauty, nor is it always absolutely under his control. He is, in fact, sometimes willing to sacrifice purely vocal beauty, or at least, at moments, to forget it, in favor of the vivid and graphic effect to which he devotes so much of his attention. The ballads, for which he has an obvious predilection, give him an especially favorable outlet for his strongly dramatic talent, and in these he is at his best. His singing of Loewe's "Herr Oluf," "Der Wirthin Töchterlein," "Tom der Reimer" and "Der Erlkönig" was admirable in the vigor and delicacy with which he found the right expression for their diverse moods and sentiments. So, too, was his singing of Schumann's "Die Beiden Grenadiere," which he added at the end of the concert, an interpretation with a touch of originality.—New York Times.

Reinhold von Warlich sang at Mendelssohn Hall, every seat of which was filled, and with an unusual number of men among the auditors. Reinhold von Warlich did not adhere to any particular school of song or to any one language. He sang in German, old English and modern Scotch. Mr. von Warlich is really a lieder singer of the Wüllner cult.

He gives to his delivery the full dramatic quality. For instance, where the composer has taken a story that is full of action and has written for it illustrative music, Mr. von Warlich gives to that story the prominence that an elocutionist would bestow on it and permits the music to remain as the accompanying medium. In this method he is very happy and his hearers showed their thorough enjoyment of all that he sang or recited. He has a deep baritone voice, full, rich, true and flexible.—New York Press.

Mr. von Warlich's performance would seem to indicate that he conceives song singing to be an intimate social function. He has a bass voice of fine quality, a rare command of the technical side of his art and real insight into the purposes of poet and composer. It was a delight to hear his reading of the four ballads by Loewe, with their marvelous blending of the narrative and lyric elements. But he held both voice and emotion too sedulously in check to sway his audience as he might have done had he given freer vent to his powers. His unaffected style, however, has a peculiar charm, and when he rids himself of the constraint which seemed to weigh upon him yesterday he will surely become a popular figure in our concert rooms.—New York Tribune.

Reinhold von Warlich, the German-Russian singer, had the satisfaction of seeing a tremendous audience assembled in Mendelssohn Hall to hear his recital.

Since we heard him a year ago the singer has certainly made splendid progress in the energy of his declamation and the decisiveness

ness of his intentions, and he has brought back to us his old virtues, his beautiful pliable voice, and all his musical genius.

We heard a number of old Scotch and English ballads, which he treated with great skill; the four ballads of Loewe, to which he gave a very strong interpretation, although in "The Erl King" the tone seemed to us somewhat too soft. Of his early numbers, Schumann's "Liederkreis" and old English songs are representatives, praise the magnificent legato and very fine lyric interpretations.

Mr. von Warlich received very warm applause which at times was stormy, particularly after the singer had given us an encore "Die Wacht am Rhein," when one really expected a declaration of war to be flung at France in Mendelssohn Hall, but everything passed over peaceably.—New Yorker Staats Zeitung.

Reinhold von Warlich has been described as a young Wüllner with a voice. Like most identifications this one is neither accurate nor adequate. But it may be affirmed that Mr. von Warlich has a fresh voice, and that he sings with uncommon appreciation of the significance of the texts of the songs. He is far from relying, as Dr. Wüllner does, on dramatic devices to reinforce his singing, and if it is easy to maintain that he has not Dr. Wüllner's dramatic genius, it is as easy to retort that he does not need it. Mr. von Warlich's program included Schumann's "Liederkreis" cycle, a group of early English songs, a group of Scotch and English ballads, and four German ballads by Loewe.—New York Globe.

Reinhold von Warlich, basso, gave a most interesting recital at Mendelssohn Hall yesterday afternoon. He has a fine voice that is flexible and an intelligence that makes him a real interpreter of songs. His diction is excellent and, like Bonci and a few other foreign artists, he makes English not only singable but to be joyfully understood. His program began with Schumann's "Liederkreis," each of the twelve numbers expressively sung. Then followed a group of five early English songs. He had to repeat Morley's "It Was a Lover and His Lass." Next came four Scotch and English ballads, of which "Cupid's Garden," arranged by Somerville, rather suggestive, won great approval. The fourth part consisted of four German ballads by Loewe, which included "Tom der Reimer" and the "Erlkönig." Mr. von Warlich had to sing "The Two Grenadiers" before he was allowed to retire.—New York Evening World.

Great Nordica Concert at Trenton.

TRENTON, N. J., January 14, 1911.

Cécile Behrens, the pianist, and Maximilian Pilzer, the violinist, who is rising so rapidly to the front, were chosen by Lillian Nordica to assist her at the great concert which she gave at the State Street M. E. Church in Trenton, N. J.

The concert was an enormous success. Among those in the audience were Governor and Mrs. Woodrow Wilson and leaders of society both from Trenton as well as other New Jersey cities.

Of course Madame Nordica was the greatest of all and overshadowed everything, but the writer feels compelled to utter words of unstinted praise and honor for the two instrumentalists who made so great an impression.

Madame Behrens disclosed herself to her New Jersey friends as a pianist of very first rank, not having been heard hitherto in this city. She played:

Fantaisie	Heller
Humoresque	Dvorak
Valse, E minor	Chopin
Au Matin	William Mason
Thirteenth Rhapsody	Liszt

She had many recalls and will soon be heard again in this city, arrangements having been made immediately after the concert for her appearance at a big charity concert which will be given end of February.

The greatest astonishment was created by the playing of Maximilian Pilzer, of whom it was only known that he was the concertmeister of the Volpe Symphony Orchestra. It is not for the writer to go into the technicality of his playing, and he can only say that, after having heard recently some of the largely advertised and much heralded artists, his breath was taken away by the sublime and highly finished technic of this performer, who undoubtedly left a lasting impression. C. A. F.

Clement Song Recital Today.

Edmond Clement, the French tenor, is to give a song recital in Mendelssohn Hall this afternoon (Wednesday, January 18), when he will sing the following program:

Aubade du Roi d'Ys	Lalo
Ouvre tes yeux bleus	Massenet
Adieu	Faure
Mai	Hahn
Hymne au Soleil	Georges
La Jeune Princess	Grieg
Le Rêve	Grieg
Adoration	Schindler
Oh, Let Night Speak of Me	Chadwick
Wind and Lyre	Harriet Ware
Her Rose	C. Whitney Coombs
Morning Hymn	Henschel
Air de Lakme	Delibes
Bergere Légère	Weckerlin
Jeunes Fillettes	Weckerlin
Rêve d'Amour	Berge
Le Cavalier	Diemer
Romance	Debussy
Cavatine de Romeo	Gounod
Chanson Lorraine	Arcadet (1812)

The Fenice Theater, of Venice, is preparing the first performance of a new opera, "Leggenda del Lago," by Veneziani.

GADSKI WITH THE PHILHARMONIC.

A Wagner concert in Carnegie Hall last Tuesday evening, January 10, and Friday afternoon, January 13, was one of the most attractive offerings which the Philharmonic Society has enabled New Yorkers to enjoy this winter, and the fact that Madame Johanna Gadski held the place of honor on the program as the soloist was another factor responsible in packing the vast auditorium from floor to ceiling with an applauding, cheering, resoundingly enthusiastic crowd of auditors.

Madame Gadski was the interpreter of the "Liebestod" from "Tristan and Isolde" and four songs set to poems by Mathilda Wesendonck, "Schmerzen," "Im Treibhaus," "Träume" and "Stehe Still," while the orchestra, under Gustav Mahler's especially sympathetic baton, was heard in the preludes to "Tristan" and "Meistersinger," the overture to "The Flying Dutchman," "Siegfried Idyl," and "Eine Faust Overture."

The last named work opened the program and received a warm and inspiring reading at the hands of Mahler, whose reputation as a Wagner exponent is too well established to require lengthy elucidation at this time. In the "Faust" and the "Idyl" the conductor spun the fine orchestral web with uncommon refinement and finish, and not only the structure of the works was revealed in ideal clarity, but also their lovely and melodious lyricism had most engaging exposition.

The "Flying Dutchman" overture sounded the appropriate note of tempestuous feeling, and the "Meistersinger" number—a noted battle horse of Mahler—revealed all its inherent sonority and brilliancy of orchestration and design. No more beautiful orchestral tone production and delicate tonal balance have been heard here in many seasons than the leader and his men accomplished in the "Tristan" prelude. It was in some respects the Philharmonic's best performance of the evening, even though the audience rewarded each and every one of the orchestra's achievements with the same generous and even torrential approbation.

Madame Gadski was in glorious vocal and musical fettle and proved again most conclusively that she knows how to place a houseful of people under her spell even without the aid of operatic scenery, costumes and other stage accessories. It was the singer's loveliness of voice quality, the skill she displayed in the manipulation of that finely balanced and graded organ, and the sincerity, intelligence and temperamental ardor of her delivery and text reading, which all combined to make up the sum total of her remarkable artistic achievements and aided her in winning the vociferous triumph that fell to her lot.

The Wagner songs must be counted as belonging to the most abstruse and difficult numbers in the whole lieder repertory, both because of the esoteric nature of their poems and the very intimate and atmospheric musical setting with which the great composer provided them. Madame Gadski grasped these elements with her customary keen insight and interpretative intuition, and set forth the songs so clearly and feelingly that they appeared to offer hardly any difficulties in the rendering. However, the singer employed "the art that conceals art" and, lacking her subtle knowledge and broad experience in the domain of the lied, lesser vocalists would soon find themselves in trouble were they to attempt the Wagner songs. Exceptional interest attached to the compositions because of the comparatively recent renewal of the discussion regarding

the Wagner-Wesendonck relations and the correspondence between those two gifted and affinitive souls.

Madame Gadski was made the recipient of an ovation and interrupted the concert so long by acknowledging the dozens of recalls that the leader on Tuesday evening became impatient over the delay and very tactlessly exhibited his displeasure to the audience, a proceeding wholly un-



JOHANNA GADSKI.

warranted, inasmuch as an audience attends a concert for its own pleasure and not for the convenience of the conductor.

Burritt Students Sing in "The Messiah."

One of the regular Tuesday evenings at the William Nelson Burritt studios was that of January 10, when the solos from "The Messiah" were sung in full by Mrs. Rudolf Rabe, soprano; Helen J. Waldo, contralto; A. W. Boice, tenor, and Royal Dadmun, bass; Ethel Wenk at the piano. Originality marks the progress of events in the Burritt studios. This progressive teacher does nothing as do others, and the consequence is that there is a spirit of interest in both auditors and pupils. Artistic surprises are

always gratifying, and the Burritt Tuesday evenings abound in these.

An evening devoted to an opera, the text quoted, the story told by Mr. Burritt with convincing dramatic effect, his artist-pupils singing the principal solos; an evening given to a standard oratorio, with connecting links supplied by this educator; anon a program of songs in modern languages, of which he is master, such are some of the "Tuesday evenings," at which some hundreds of people regularly gather. Not another metropolitan studio holds such audiences, week after week, these evenings being a part of the regular course, enabling students in all states of voice and expertness, but only one state of preparedness, to appear.

Thoroughness characterizes all Mr. Burritt does, and whether it be just a big girl or a ripe artist who sings, there is always thorough preparation, musical assimilation, and consequently, real pleasure given. At a moderate calculation twelve thousand people attend the Burritt studios on Tuesday evenings in the course of the season, and these disseminate news of the unusual musical occurrences, so that the studio is invariably filled.

On this "Messiah" evening one could but admire the brilliant vocalization of the soprano, Mrs. Rabe, in "Rejoice Greatly"; the tenderness and breath control of the alto, Miss Waldo; the solos fitting her "like a glove"; the ready technic and aplomb of baritone Dadmun, and the nice singing of tenor Boice. This is not meant to be a criticism, the musical reporter merely registering what occurred, and how it impressed people, but these four singers could well stand before a Carnegie Hall audience with entire confidence, such was the might and finish of their singing.

MUSIC IN DENVER.

DENVER, Col., January 9, 1911.

The Tuesday Musical Club, a famous and honorable society in this city, is beginning its twentieth season with a continuation of last year's policy of abandoning the star system and developing Denver from within. At its regular public concert last week there came to light a young cellist, George H. Harvey, Jr., who was a delight by reason of his refinement in expression. An instinctively correct sense of proportion, an almost feminine delicacy in expression, yet with no troubling thought of weakness, in his conclusions ample as far as possible without disturbing the architecture of the composition, Mr. Harvey's playing was the event of the afternoon.

"Green Gables Studio," the new private school, brought into existence by Paul Clarke Stauffer, has been so conspicuously successful that the latter is being forced to abandon all his outside work, the Fort Collins studio being the first to go. And Mrs. Robert Bruce Mudge, his vocalist, has the same thing to say. They and Ellida Anderson, violinist, appeared with great success before the Woman's Club of Fort Collins on January 4.

The Central Presbyterian Church gave a performance of Willard Patten's oratorio "Isaiah" on December 30. Lucile Roessing Griffey, soprano; Bessie Fox Davis, contralto; Frank W. Farmer, tenor; Charles W. Kettering, baritone, and Nelson Sprackling, organist, were entrusted with the rendition of the work. Frederick Schweikher, the able and efficient head of the Western Institute of Music in this city, conducted. The work was new to many, it seemed to have pages of great beauty, especially the contralto air, "Thou Wilt Keep Him in Perfect Peace," and the composer has revealed his composition to be something more than a musical task and more like a spiritual utterance. The performance itself was in the main adequate.

ROBERT CLEMENT.

SECOND TRANSCONTINENTAL TOUR "NEW YORK'S MOST UNIQUE ORCHESTRAL ORGANIZATION"

Russian Symphony Orchestra

MODEST ALTSCHULER, Conductor

NINA DIMITRIEFF, Soprano
FRANK ORMSBY, Tenor

—SOLOISTS—

LEALIA JOEL-HULSE, Contralto
BERTRAM SCHWAHN, Baritone

Management: J. E. FRANCKE, 24 West 31st Street, New York

LENA DORIA DEVINE VOCAL TEACHER

Lamperti Method

Sole Teacher of the American Prima Donna, Blanche Duffield

STUDIO: Metropolitan Opera House Building, 1421 Broadway

NEW YORK

SCHUMANN-HEINK

In America Entire Season, 1910-1911.

Tour Now Booking

Direction: THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau.
THE STEINWAY PIANO

1 West 34th Street, New York

DAN BEDDOE TENOR

THE QUINLAN INTERNATIONAL MUSICAL AGENCY,
1 WEST 34th STREET, NEW YORK

ALBERT SPALDING

EUROPE SEASON
1910-1911
Management, L'Association Musicale
de Paris, 4 Rue Tranchée, Paris,
France

SEASON
1911-1912 AMERICA
Management, R. E. Johnson,
1133 Broadway, New York



New York, January 16, 1911.

Helen B. Hoffman, soprano, made a most pleasing impression when she sang at a church concert January 11, for her pleasing voice, fluent technic, delighted, especially in "Ah fors' e lui." Songs by modern composers also led to recalls, so she had to sing encores each time. Miss Hoffman studies with Madame Dambmann. Antoinette Ward, best known as Helen Hulsman's piano teacher, recited humorous and pathetic selections, accompanied by her pupil, Edwin Williams, an unusually accurate pianist. Miss Ward is natural and easy in her manner, and had close attention. Others taking part were Maurice Nitke and the church organist.

Professor and Madame Scharwenka were guests of honor at the annual reception given to the Women's Philharmonic Society to their president, Amy Fay, Chapter Room, Carnegie Hall. The members eagerly availed themselves of the opportunity to meet and converse with the celebrated composer-pianist and his amiable wife. During the evening a program of music was given by Lucy Greenberg, Aage Fredericks and Ada Samuels.

Otto W. Wittemann, who studied at the Grand Ducal Conservatory of Karlsruhe, Germany, has piano pupils in the metropolis and at Staten Island. A recent acquisition to his already extensive concert repertory is Liszt's "Polonaise Heroique," which he plays with splendid swing and broad expression.

Mrs. J. Irving Wood, pianist, teacher and litterateur, has opened a class at the Amy Grant studios, 78 West Fifty-fifth street. At a well arranged studio tea January 11 she and Margaret Wood, violinist, played modern works with much taste. Mrs. Wood has classes in Englewood, Passade Park and New York.

W. Francis Parsons issued cards for his third studio musicale, January 15, at Studio Hall, 50 East Thirty-fourth street, when as many persons as could find room came to hear his vocal pupils sing songs by modern composers. The singers were Lorene Rogers-Wells, who never sang more brilliantly; she has artistic aplomb and nice presence; Frances Sprague, who has a clear and sweet high soprano voice; Mrs. Richard Bach, characterized by graceful personality and true soprano voice; Delia D. Ayers, who made a special hit with MacFadyen's "Birthday Song," a dra-

matic composition, stirring interest also by Parsons' own "Lonely," a song of unusual effectiveness; and Inez Smith, who added her share to much good music. Estelle Gray, a pupil at the Joachim Violin School (Geraldine Morgan), contributed solos, and punch and cakes were served afterward, when Mr. Parsons received congratulations on the very enjoyable singing heard.

Columbia University, Department of Music, announces the following among coming musical events at that institution: The Marum String Quartet, January 24 and February 7, at Earl Hall. Historical concert, Walter Henry Hall, conductor, February 1; organ recital, Walter Henry Hall, Lillian Sherwood Newkirk, soprano, assisting, February 28; concert, University Chorus, St. Paul's Chapel, March 8. These concerts under the direction of Professor Cornelius Rubner, Mus. Doc., dean of the Department of Music, have in the past attracted large audiences.

Geraldine Morgan's pupil, Estelle Gray, leaves New York soon on a tour through the Middle West, from Chicago to Denver, then to Texas, and later she will visit her California home. In May she expects to appear before leading musical clubs of California, and the Pacific Musical Society (San Francisco) has engaged a large theater for her concert.

Ida Grotta, alto, recently arrived from Germany, gave a recital on the ship Lapland, at which she played her own accompaniments. Among her numbers were Hiller's "Prayer," Handel's aria from "Rinaldo," Kienzl's "Lied der Evangelimann" and German lieder. She has been heard in New York by a private audience, which admire her fine, robust voice and musical spirit. She bears letters from the Bishop of Copenhagen and others, and sang at the Peace Congress, Stockholm, with success. Madame Grotta speaks six languages fluently.

Amy Grant gave a private recital at the Acorn Club, Philadelphia, January 14, for Mrs. Charles N. Lea. January 19 she appears before the Art Club, Providence, and January 28 at Hotel Vendome, Boston, in "Parsifal" on both occasions. Miss Grant's initial appearance in her "Salomé" readings with music in Philadelphia caused columns of newspaper print, resulting in a splendid audience. Citizens of that city and Boston will hear marvelously sympathetic and beautifully colored readings (as to voice, speech and delivery) on these Grant dates.

Eugene Thayer's fifth sonata has been published by Schirmer; it has a duplex canon for the middle movement, and is inscribed to J. Warren Andrews. Thayer's "Alla Pastorale" and "Tempo di Minuetto" have also recently appeared.

The first of this year's pupils' recitals given by Mr. and Mrs. Louis Sajous, January 11, in their large studio, 2 West Sixteenth street, proved no exception to the rule of these delightful evenings. A rather exacting program was carried out. Eva Clarke Perkins, of New Haven, in Handel's "L'ascia chio piano" and a group of French and German songs gained much applause, also in a duet with Albert Cummings, of Jersey City, for whose sympathetic baritone voice much is predicted. Mrs. F. W. Fell in two English groups was very effective, as was Mrs. M. Levy in "Convieu Partir," by Donizetti. Pearl Sparks displayed a

pure mezzo soprano, a rarity nowadays, and sang very effectively numbers from "Carmen" and "Mignon." The next musical evening will occur January 25, when Mr. Sajous will give a song recital.

Edmund Jaques, organist and choirmaster, St. Paul's Chapel, Vesey street and Broadway, announces the first performance in America of T. Tertius Noble's "Gloria Domini," a festival cantata, Wednesday, January 25, 12 o'clock noon, Carl Dufft singing the solos. An orchestra of twenty-six men will take part, the whole under the direction of Mr. Jaques.

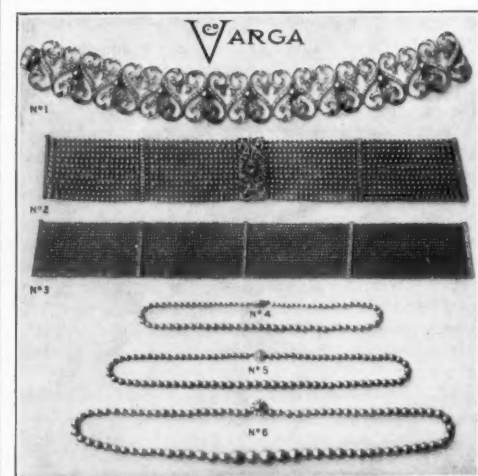
Jorge G. Benitez (baritone), pupil of Emilio de Gogorza, is being heard frequently in recital this season and is teaching De Gogorza's method at his studios, 165 West Seventy-first street. Following is an endorsement from his teacher:

To Whom it May Concern:

This is to certify that Jorge Benitez was my pupil during three years and that I consider him eminently suited to impart the art of singing in all its branches. Mr. Benitez is also an excellent musician and his tastes in music are most catholic. Joined to this he is a man of culture and conscientious to the highest degree. There is no doubt, in my mind, that any student who diligently works with him will find great benefit therefrom.

I cannot recommend him too highly.

EMILIO DE GOGORZA.



Varga Scientific Pearls are absolutely indestructible, perfect in color and finish, and made in white, cream, pink or black. The casual observer is utterly unable to detect them from real pearls.

1. Sterling Silver, set with scientific diamonds and Varga Pearls.....\$250.00
2. Varga Scientific Pearl Collar, center piece and bars sterling silver, set with reconstructed emeralds and brilliants.....75.00
3. Same in 14 K. solid gold and platinum mounted with best quality genuine diamonds.....365.00
4. Varga Scientific Pearls. Solid silver bars set with scientific diamonds.....45.00
5. Same—bars of solid gold and platinum set with best quality real diamonds.....240.00
6. Same—plain solid gold bars.....75.00
7. Good quality Pearl, 18 in. long, graduated with sterling silver clasp, set with scientific diamond.....15.00
8. Varga Pearls, good quality, 22 in. length, clasp set with scientific diamonds.....25.00
9. Best quality Varga Pearls, equal in weight and durability to real pearls, 24 in. length, clasp set with reconstructed emerald, sapphire or pearl, and brilliants.....45.00

The above can be made up in different sizes, combinations or lengths; we are always pleased to submit designs and estimates of any description for your approval.

We make a specialty of remodeling and repairing. Mail orders given our careful consideration.

VARGA JEWELRY CO.

907 Broadway, Bet. 20th and 21st Street, New York City

SCHOOL OF SCANDINAVIAN AND FINNISH MUSIC

50 East 34th Street

INGA HOEGSBERG, Piano
HOLGER BIRKEROD, Voice
AAGE FREDERICKS, Violon
PETER MOLLER, 'Cello

REINALD WERRENATH
BARYTONE

Management: THE QUINLAN INTERNATIONAL MUSICAL AGENCY
1 West 34th Street, New York

FOR RECITALS

Exceptionally appointed recital hall seating 175 or more, with stage, new Everett Grand Piano, retiring parlor and service. May be secured for recitals, receptions or lectures, bookings being made for evenings only.

FREDERIC MARINER STUDIO
Piano Instruction
250 WEST 87th STREET AT BROADWAY
Telephone: 8159 Riverside

Society of Authors, Composers and Publishers of Music, Inc.

Representing the
"Société des Auteurs, Compositeurs et Editeurs de Musique,"
10 Rue Chaptal, Paris, France.
Head Offices, 1265 Broadway, New York, Rooms 406-407-408.
Telephone, Madison Square 6293.
OVIDE ROBILLARD, Managing Director.

SARA SIMPSON MEZZO CONTRALTO

Management: SAWYER MUSICAL BUREAU
Metropolitan Opera House Building, 1425 Broadway, New York

CECILE AYRES PIANIST
Touring Europe
Season 1910-11

WITHERSPOON LEADING BASS
Metropolitan Opera House

Management: LOUDON CHARLTON, Carnegie Hall, New York

Private Address: Metropolitan Opera House, New York

NATIONAL OPERA COMPANY (Incorporated)

C. DE MACCHI, Musical Director

REHEARSING DEPARTMENT

The only practical Grand Opera Course for artists wishing to combine the study of Repertoire, Acting, Diction, Routine and Public Experience

Special course for teachers wishing to associate with this department.

(NO VOICE PLACING)
Forthcoming Grand Opera Seasons:

April, LONDON

May, TURIN

June, ROME

Address: REHEARSING DEPARTMENT, 1425 Broadway, New York
Telephone: 5688 Bryant

B. SYLVANA
VOICE CULTURE

BLACKMAN

STUDIO: 107 West 82d Street
Telephone, 6286 Riverside
810 CARNEGIE HALL, NEW YORK

PEACOCK

BERTRAM
BARYTONE



BROOKLYN, January 16, 1911.

There were many disappointed music lovers in Brooklyn last week; all these laments were due to the fact of a dearth of tickets for the concert of the Boston Symphony Orchestra at the Academy of Music last Friday night when Mischa Elman was the soloist, and the program included Beethoven's seventh symphony. Such a combination cannot fail to create a desire among thrifty mortals to open their purse strings, if not wide, at least wide enough to invest in a ticket for a great musical night. It was a great night; many stood up and many more were turned away. The house was sold out several days in advance of the concert. If Elman was the attraction, the eager Brooklynites will have another opportunity to hear the young Russian violinist at his recital in Brooklyn on Thursday evening, January 26. The concert last Friday night was one of those rare evenings when not a soul departs dissatisfied. The order of the program follows:

Overture in D major, No. 1.....Handel
Symphony in A major, No. 7.....Beethoven
Spanish Symphony for violin and orchestra.....Lalo
Tangier, In a Moorish Café, from A Moorish Rhapsody, Humperdinck

The Handel and Beethoven numbers revealed to perfection the superb tone quality of the orchestra and Max Fiedler seemed at his best in leading the classics. A conversation during the intermission elicited a confession from one musician who declared that for him there was only one orchestra that had drums that were a joy to ears and that, of course, was the incomparable Boston organization. The drums were played in the same mellow style on this occasion, and because of the eccentricity, or peculiar aural faculty of one Brooklynite, who seeks for perfection in the drums instead of the violins or woodwinds, let the names of the Boston Symphony players of the tympani and other instruments of percussion be recorded: Tympani, Messrs. Neumann and Kandler; percussion, Messrs. Rettberg, Zahn, Senia and Burkhardt.

Mischa Elman, the young Russian genius, has returned to America an artist with greater powers and a more reposeful demeanor. His tone retains that ravishing quality that stirs listeners to admire one of the wonders of the present epoch. Not less than seven times was Elman recalled after his beautiful performance in the Lalo symphony. The orchestra united with the soloist in a rendition that was remarkable and will be remembered by those privileged to hear it. The Humperdinck number proved an agreeable excerpt and perhaps there were moments when some "atmosphere" of what happens in a Moorish cafe were proclaimed. The next concert by the Boston Symphony Orchestra in Brooklyn will take place Friday evening, February 24. Busoni, the great pianist, is to be the soloist for that evening.

Saturday afternoon the New York Symphony Society gave its third concert in Brooklyn under the auspices of the Brooklyn Institute. The program, designed for young people, included Goldmark's "Rustic Wedding" symphony, the "Peer Gynt" suite of Grieg, and numbers by Moszkowski, Brahms and Elgar.

Madame Galski is to be the soloist at the fifth concert in Brooklyn by the New York Philharmonic Society on Sunday afternoon, January 29, when the appended Wagner program will be presented:

Overture, Rienzi.
Prelude to Lohengrin.
Lohengrin, Elsa's Dream.
Tannhäuser, Elizabeth's Aria.
Overture, Tannhäuser.
Funeral March, Götterdämmerung.
Götterdämmerung, Immolation Scene.

The concert begins at 3 o'clock.

The Metropolitan Opera Company gave its fifth performance at the Brooklyn Academy of Music, Tuesday night of this week (January 17). The opera was "Lohengrin," with Slezak in the title role; Fremstad as Elsa; Homer as Ortrud; Sooner as Telramund; Hinkley as the King; Hinshaw as the Herald; Hertz as the conductor.

Nordica Greeted by a Great Audience in Washington.

(By telegraph.)

WASHINGTON, D. C., January 16, 1911.

To The Musical Courier:

Lillian Nordica inaugurated her concert tour in Washington today before an immense audience, which included many diplomats and governmental officials and officers of the army and navy. Hundreds were turned away. The prima donna was in glorious voice and sang with irresistible dramatic fervor. She aroused her audience to demonstrations never before equaled in the nation's capital.

Armando Lecomte's "At Home."

Armando Lecomte, one of the baritones of the Metropolitan Opera Company, and now one of New York's successful vocal teachers, gave an "at home" last Friday afternoon at his studios, 53 East Fifty-sixth street. The spacious rooms were filled by the friends, professional and personal, of the artist, who all expressed their delight at



Photo by Aimé Dupont, New York.
ARMANDO LECOMTE.

his singing and hospitality. Mr. Lecomte's fine resonant voice and pure method of singing were enhanced by a polish and refinement that revealed the experienced and consummate artist. A dainty collation was served and many guests lingered until close to the dinner hour.

BALTIMORE MUSIC.

BALTIMORE, Md., January 14, 1911.

Baltimoreans have been especially favored this week in the musical world, for many events of great interest to music lovers have taken place.

On Sunday last the first of a series of free organ recitals was given at the Peabody Conservatory by Harold D. Phillips, assisted by Oscar H. Lehman, tenor. Mr. Lehman is a young man of unusual talent, and his voice is of rare beauty. He has sung many times in Baltimore musical circles, but never with more temperament or artistic finish than on Sunday. His work was satisfactory throughout, and he well deserves the reputation he enjoys.

On Wednesday night, January 11, the third concert of the season by the Boston Symphony Orchestra was given in the Lyric. Mischa Elman was the soloist. Every seat in the theater was occupied, and the applause was of such enthusiasm and duration that Mr. Elman was recalled again and again. The program consisted of Humperdinck's prelude to "Hänsel und Gretel"; Dvorák's symphony, "From the New World"; Lalo's Spanish symphony for violin and orchestra, and Strauss' "Death and Transfiguration."

The eighth Peabody recital was given Friday, January 13, by Fannie Bloomfield Zeisler, pianist. The concert hall was crowded to the utmost, and the people were wildly enthusiastic. Madame Zeisler played several encores.

JOSEPHINE WILLIAMS.

Bonci Captures the West.

Alessandro Bonci is having one triumph after another on his song recital tour. Everywhere the vocal students and singers crowd the halls, and many of the great singer's appearances are given under the auspices of colleges and universities. Some press notices from Michigan, Ohio and Indiana follow:

When one listens to Alessandro Bonci, he does not criticize, in the sense that criticism means fault finding. He listens; he admires; he wonders, and if he is demonstrative by nature he blisters his hands with a great abundance of applause.

Signor Bonci deserves immense credit for the manner in which he rendered two groups of songs in English, the first consisting of a Mendelssohn and two Schubert numbers, the second made up of two MacDowell selections. Except when he trilled out "Hark, Hark the Lark," the singer was obliged to watch the printed page very closely for his English words, and it was perhaps a supreme test of his art that neither his enunciation—excellent in whatever language he sings—nor his interpretations suffered.—Detroit, Mich., Free Press.

A voice of gold—a technic of singing that soars supremely and majestically over all difficulties—and an art which recognizes that these are but the beginnings, and rears upon them a structure of song that is gloriously beautiful. Such is Signor Bonci's singing.

To sit down calmly after such an exhibition of the rare art of song as Mr. Bonci gave and write an intelligent, sane account of the same presents difficulties. But whatever one says, it will remain a thing to be long remembered by all the three thousand enthusiastic auditors who filed out of the concert hall when it was all over.—Ann Arbor, Mich., Daily.

Alessandro Bonci's recital at the Valentine last evening under the auspices of the Eurydice Club was the most momentous event in the field of vocal concerts that could have taken place in Toledo for many decades, for the reason that a degree of vocal art equal to Bonci's, beyond all possible doubt, has not been possessed by more than two or three male singers for nearly a hundred years. The house was filled from top to bottom and, perforce, the audience was enthusiastic.—Toledo, Ohio, Times.

Lyrics of William Shakespeare, the world's greatest dramatic poet, sung by Alessandro Bonci, its greatest tenor, last night furnished a combination unique in the history of the concert and delighted a large audience.

As a concluding encore Bonci, amid enthusiasm which so overleaped itself as to applaud in the middle of passages and force him to halt, gave "La donna e mobile," from "Rigoletto." This he sang with relish, using the same facial play and gestures as he does in the opera. He thus sent his audience away with one of the most delightful bits of bel canto on record resounding in its ears.—Detroit Journal.

Turn back in the pages of Toledo's musical history as far as you wish, but nowhere in these annals is found recorded a more brilliant and artistic event than the recital given at the Valentine Monday evening when the Eurydice Club opened its twentieth season by presenting Alessandro Bonci, the world's greatest lyric tenor. The vast audience that filled the theater will not soon forget Bonci. The impression of his peerless lyric voice, his demonstration of the bel canto and the almost unprecedented enthusiasm which at times swept over the audience will certainly linger in the memory for years to come.—Toledo, Ohio, Daily Blade.

The first notes of Bonci's opening number brought a thrill of delight to those who filled the large auditorium, and as the evening progressed the beauty of his voice and the magnetism of his personality grew until the applause was little short of a demonstration. Signor Bonci's enunciation is one of the attributes of his perfect art, and his mastery of our own language in an incredible space of time is truly marvelous. Many of the loveliest lyrics in our language were sung last night, and those musicians who have never ceased to mourn the loss of that supreme American genius, MacDowell, felt Bonci's placing of him upon the program a beautiful mark of appreciation and a graceful tribute.—Fort Wayne Journal-Gazette.

He sailed up into A flats, A naturals and B flats, and then, with a smile and a twinkle of the eyes, he dwelt more and more lightly upon the notes until they died away in whispers. Bonci made the songs to listen with a wealth of sentiment and humor that both charmed and amazed the auditors.—Detroit News.

Miss Showalter Charms Buffalo Audience.

More than three thousand people heard Edna Blanche Showalter as soloist with the Guido Chorus, at the great Convention Hall, in Buffalo, on the evening of January 12. The officials of the organization say that no singer, with the single exception of Caruso, at his recent concert there, ever appeared before a larger audience in that city.

The Buffalo Courier critic, in a long review of her work, refers to "the colorful, almost sensuous beauty of her voice," to her "intensely impressive dramatic delivery," and speaking of her rendition of Cadman's "Far Off I Hear a Lover's Flute," says: "It was sung in a manner that was unforgettable, and evoked a storm of applause."

The Express critic is even more enthusiastic. That paper "congratulates the Guido Chorus on having introduced to Buffalo one of the most interesting young singers ever heard in this city." The Express continues: "This young soprano—for she is really young—is to be reckoned with as one of the coming great lyric sopranos. The voice is one of rare charm, fresh as the spring, sweet as the song of an oriole. It possesses a range of tone color which surprises and fascinates."

A company has been formed at The Hague and Scheveningen for the purpose of building a Dutch Richard Wagner Theater.

THE EXPOSITION AND MUSICAL PROGRAM FOR 1911 IN ROME.

ROME, December 20, 1910.

The Exposition grounds are beginning to look quite alluring; the beautiful characteristic pavilions of each province are coming to a finish, and such an artistic finish! Truly it will be an exposition of art on all sides. The Fine Arts Building is to remain permanent. To think that every inch of the Exposition ground is full of history, with probably great treasures buried underneath; to think that millions of people will walk over such sacred ground is most impressive. The committee is trying to do everything within its power to make things attractive and worthy of such a glorious past, and the musical program proves this most lucidly. The Exposition will open about April, but the Teatro Costanzi, as has been announced so far, will open on March 2 with "William Tell" (Battistini as Tell). "Macbeth," Verdi's first manner opera, will be an interesting exhumation, with Battistini also in the title role. Many good artists have been engaged, but, as is well known, some of the best available are swallowed up by the "almighty dollar." It was rumored that Titta Ruffo would not come, but things seem to have been arranged for some performances at least. Tetrizzini was approached, but her contracts did not admit of any modification.

Very soon the troupe at the Argentina will step over to the Adriano, in order to allow time for the transformation of the former theater into an exact imitation of the Grimani Theater of Venice in 1600, where Claudio Monteverde's "Incoronation of Poppea," the first historical melodrama ever written, will be given. This, and several acts of operas, by Cavalli, Cesti, Legrenzi and others will constitute one of the most interesting parts of the program. The orchestra will be clad in the costumes and play the instruments of the time. Everything is to be done to give this interesting revival the proper treatment, and no doubt many music lovers will be attracted from near and far.

While all this is being prepared the Augusteo concerts are being given before crowded houses and appreciative audiences. Weingartner directed three concerts and in each program he introduced some of his compositions; in the second it was a little too much Weingartner. Only two names were on the program, his own and Berlioz. Weingartner is a very good conductor, and makes a refined appearance, but he is rather too Teutonic for an Italian public. To tell the truth he really tired the audience with his music, which is here considered too savant, and especially too long. Lucille Marcel sang songs by Berlioz and Weingartner at the second concert, and at the third two Mozart arias and three songs by Weingartner.

She has a good voice and sings well, but without natural artistic abandon. Weingartner has told some friends that he intends to settle in Rome temporarily in order to have the time and peace to enable him to write an opera.

Michaël Balling, one of our favorite conductors here, appeared on Sunday last, giving this program: "Freischütz" overture, Brandenburg concerto for strings and cembalo, Brahms variations on a Haydn theme, and lastly the magnificent Schubert symphony number 7 in C major. A treat this symphony, and the public enjoyed it. Balling received an ovation, although he is Balling and not Weingartner.

On Thursday, December 22, occurred the second soirée of this short first season, for there will be an interruption



FESTIVAL HALL, EXPOSITION AT ROME.

in order to place the magnificent Cecilian organ at the Augusteo, after which the concerts will be resumed. On Christmas day, Sunday, a grand choral concert will take place, and a Bruckner cantata is to be given. Then, on January 12, Anita Rio, American soprano, will sing with orchestra, and also some songs with piano accompaniment. On January 15 Don Lorenzo Perosi will conduct a concert of his music. In all Italy there is no other city where so much good music can be heard, not even Bologna, which passes current as the most musical city in Italy.

The Corea concerts are to be suspended shortly and the Saint Cecilia concerts will soon begin.

And yet Weingartner's program tired us. Why are things as they are? D. P.

NASHVILLE MUSIC.

NASHVILLE, Tenn., January 5, 1911.

The record of musical events for the new year should include a successful performance of Chadwick's "Noel," given for the first time in Nashville on the evening of December 25. The work was sung by the Christ (Episcopal) Church choir, under the direction of F. Arthur Henkel, the organist and choirmaster. The soloists were Mrs. L. L. Gamble, soprano; Miss C. Woodall, contralto; C. W. Trigg, tenor, and Douglas Wright, basso. The chorus work was admirably done by the choir of thirty voices.

The MacDowell Club was entertained by General and Mrs. G. P. Thurston at their residence Monday evening, January 2. A program was given by club members.

On Wednesday afternoon, January 4, the Centennial Club presented Cora Randolph, reader, in "Enoch Arden," with the Richard Strauss music played by Guy McCullom.

The next affair in the series of organ recitals which have been given this winter at Christ Church by F. Arthur Henkel, will take place January 15. Mr. Henkel will also give a recital at St. Cecilia Academy, January 9.

Charles C. Washburn will give a recital of children's songs at Hotel Hermitage January 7.

Announcements for the balance of the week are Frances Sullivan's concluding lecture before the Camerata Club on the "Niebelungen Ring," and a recital in Watkins' Hall of music for two pianos, played by Eulamai Bogle and Van Denham Thompson.

PRUDENCE SIMPSON DRESSER.

Adah Hussey in Handel's Oratorio

For the third time Adah Hussey sang the contralto solos in "The Messiah" (Pittsburgh, Pa.) last week, with the Mozart Club. It is a common experience with the admired contralto to be re-engaged both for concerts and oratorio, and speaks volumes for satisfaction given, from the point of view of audience and conductor. January 2 she gave a recital in Lowell, Mass., for the Middlesex Club where she interested an audience of music lovers most thoroughly.

Lillian Grenville in St. Louis.

Lillian Grenville has duplicated in St. Louis her recent Chicago triumphs in "The Tales of Hoffmann," as the following notice in the St. Louis Republic of Thursday, January 5, readily indicates:

In all respects the bouffe, "The Tales of Hoffmann," which was the matinee bill yesterday, was the most generally successful of the four splendid productions of the Chicago Grand Opera Company at the Coliseum during the week.

The lovely, pure, lyrical soprano of Lillian Grenville as Antonio tended to feed an audience which the great performances of modern music drama, "Salome" and "The Girl of the Golden West," had left famished for some bel canto song.

While Miss Grenville was undoubtedly the star, her appearance and voice are of exceptional purity and loveliness.

GIORGIO M. SULLI



Teacher of Carmen Melis, Clara Clemens, Mrs. Lealia Joel-Hulse, Reinhold von Warlich, Mario Sammarco and other well-known singers of Grand Opera or Concerts.

VOCAL STUDIO: 1425 Broadway, Metropolitan Opera House Bldg., New York (Phone, 2762 Bryant)

Public Recitals in Mendelssohn Hall throughout season for advanced pupils.

WRITE FOR CIRCULARS
HARDMAN PIANO EXCLUSIVELY USED

American Symphony Orchestra

(Purpose—Spread American Music)

PLATON BROUNOFF

Conductor

OPEN FOR ENGAGEMENTS

Voice Culture and Coaching

1829 7th Avenue, between 111th and 112th Streets

MONDAYS and THURSDAYS at 226 2d Avenue, Near 14th Street

CORINNE CLAUDE

RIDER-KELSEY

SOPRANO

Management:

LOUDON CHARLTON
Carnegie Hall
New York

CUNNINGHAM

BARITONE

MANAGEMENT:

LOUDON CHARLTON
Carnegie Hall, New York



CREATORE AND HIS BAND

Southern Tour January 8 to February 18

FOR FURTHER DATES APPLY JOHN JOVINE, Representative

KNICKERBOCKER THEATRE BUILDING, NEW YORK

HUTCHESON

MANAGEMENT:

LOUDON CHARLTON
868 Carnegie Hall, New York

STEINWAY PIANO



BUREAU OF THE MUSICAL COURIER,
Eisenstruckstr. 16,
DRESDEN, December 16, 1910.

That America is contributing a large number of famous violinists to the modern concert world at home and abroad is evidenced by such celebrated and altogether satisfactory artists as Kathleen Parlow, Sascha Culbertson, Arthur Hartmann and lastly Albert Spalding, who have appeared recently in prominent Dresden concerts. The critics here pronounced Spalding to be a "full blooded" violinist, and so he is. His first selections, by Handel (sonata in A), Bach and Reger (sonata in A minor), were sufficient to prove his claim to musicianship of the highest order, while the other numbers by Schumann, Sinigaglia, Brahms-Joachim, H. Oswald and Saint-Saëns were quite enough to prove him master of all styles as well as of his instrument, which is a fine Montagnana. Spalding has a beautiful tone, doubtless animated by the noble, refined musical feeling which prompts it. He also has poetical expression and intelligent musical conception, while his technical command is almost fabulous. He was enthusiastically received and many recalls and "bravos" were the results of his exceptional performances.

Two concerts at the Gewerbehause of late attracted more than usual attention; those of Louis Persinger and Eleanor Spencer, with the Olsen Orchestra.

Eleanor Spencer, who appeared last Saturday night, astonished all those who were unprepared for meteor-like manifestations. Miss Spencer is one of those rarely and highly finished artists whom one meets but seldom. The performance of the Beethoven C minor concerto was a model one, both as regards her musical conception and finish in performance, while the Schumann numbers showed the same excellent pianistic qualities, besides a decided poetic vein and considerable fantasie.

At the Ladies' Club matters already have assumed such proportions that again the club rooms on the Sidonienstrasse were found too small, and so for the third time in its short history new apartments had to be chosen. The new quarters are now on the Johann-Georgen Allee. The rooms are much larger, especially the music room, which is beautifully fitted up in red, gray and gold; the "bridge" card room is in green, while the reading room is light and roomy, and offers many facilities for seeing all the different periodicals, for writing, etc. The walls are hung with paintings (by various members, as I am informed), and many art objects furnished by the members are to be seen everywhere in artistic profusion. Fräulein Legnick read a dramatic poem, composed for the occasion of the reopening of the rooms in the new quarters when many guests were invited. The essential features of the club life were represented by different impersonations (on the part of the committee). "The Fine Arts," "The Modern Woman," "The Grumbler," and even "The Police" all had a word to say full of wit and spirit, in praise of the good services rendered by the club. Clotilde Tornow played some violin selections; a group of little pieces, most charmingly arranged, closed the droll and gay festivities. Helene Heinze played the accompaniments in excellent taste. Altogether it was a most brilliant company, among whom were the Prince and Princess Gikah, Countess Wallwitz, the Countess Watzdorf, Countess Montgelas, Countess Lehall and Henckell von Donnersmark, Countess Einsiedel and Countess Luckner, Her Excellency Frau General von Lange and daughter, Baronin von Bleichröder; also numerous representatives of the press, of science, music and art. Many young people took part in the dancing, while the music was furnished by a small band in red uniforms who played the merriest and gayest of selections.

The recitation evening of Frau Goerisch Medefind, with the assistance of the violinist, Fritz Schneider, and the pianist, Lotte König, attracted quite a large audience.

The Dresdner Liedertafel devoted their program to Austrian composers. Among these were the names of Josef Pembauer, Adolf Kirchel, Josef Reiter, Franz Schubert, Rich. Heuberger, Rich. Stöhr, Thos. Koschat, Hugo Wolf, Ludwig Thuille and others. From these familiar names it will be seen how many fine song writers—two the most famous of all time—may claim Austrian nationality.

Too much cannot be said in praise of Pembauer's direction, which is of such a character as to command the utmost precision from his men, who always show great responsiveness to their leader. In accuracy of attack, ensemble, phrasing and in warmth and fervor of interpretation, this organization belongs to one of the finest in Germany. Among the best chorus songs should be mentioned Kirchel's "Elfenglocken im Walde," Reiter's "Nachtlied," and Hans Wagner's "Gotentreue," while the charming Volkslieder are quite inimitable. Ilona Durigo, a sympathetic alto, assisted with some well delivered songs of Schubert, Heuberger, Stöhr (the last mentioned were especially fine), Ludwig Thuille and Hans Wagner.

At the Mozart Verein the program was devoted to the "three generations of Mozart," namely, Leopold Mozart (1719-1787), father of the great Wolfgang Amadeus Mozart (1756-1791), and the latter's son, also named Wolfgang Amadeus, whose beautiful piano concerto was performed by Sofie Witting-Seebass in such a masterful manner as to command general admiration. It is, in fact, seldom that one hears any work done with more clarity as to detail, more brilliancy of style or with more authority in delivery. The program showed, further, a G major

TETRAZZINI

CONCERT TOUR:

DECEMBER, 1910—APRIL, 1911

Under Direction: TIVOLI OPERA COMPANY

W. H. LEAHY, Manager

ALL DATES BOOKED TO JANUARY 25TH

For Time

Apply to W. H. Leahy or H. G. Snow

1225 Broadway - - New York

symphony by Leopold Mozart and the G minor symphony by Wolfgang Amadeus Mozart the elder, and a short but valuable historical sketch of these three generations of genius. The concerto just mentioned may well be placed among the most beautiful and interesting of all similar works in piano literature.

E. POTTER-FRISSELL.

Ada Roman's Foreign Success.

Ada Roman, the New York lieder singer, whom Lilli Lehmann, Victor Maurel, Gabriel Fauré and other eminent artists have praised highly, has been meeting with much success in her foreign recitals, for her art appeals to the cultured as well as to the music lover.

A few foreign notices are herewith appended:

Ida Roman, besides her great technical knowledge, has a sympathetic voice and so much musical talent and taste in her interpretation that she compels the artistic appreciation of all who hear her. She had a select and enthusiastic audience.—*Börsen Courier*, Berlin, December 10, 1910.

Ida Roman knows how to use her lovely voice to the very best advantage; her art is of the finest, and so is the expression she knows to give to songs of different styles and composers. Herr von Fiehlitz was an able accompanist.—*Vossische Zeitung*, Berlin, December 13.

The greatest charm of Ida Roman is her perfect blending of tone and word, added to this a poetic and polished art of expressing the most subtle aesthetic shades of emotion. A rarely delightful evening of song.—*Stuttgarter Tageblatt*, December 14, 1910.

Ida Roman held her audience fascinated by her lovely mezzo-soprano voice, which she controls to perfection, and by her great art of giving a very expressive special character to each and every song. She was enthusiastically encored.—*Stuttgarter Württemberger Zeitung*.

The song recital of Ida Roman, the celebrated cantatrice, was a rare treat; she sang in Italian, French, German and English. Where all is perfect the critic is dumb.—*L'Eventail*, Bruxelles, December 22, 1910.

A truly delightful appearance and acquaintance; her hearers voted the evening one of real artistic worth. Her sympathetic voice is perfectly controlled, to which she adds a rare clarity of diction and tone. The artist was warmly applauded by an enthusiastic audience.—*Der Beobachter*, Stuttgart, December 13, 1910.

A delightfully artistic recital given by Ida Roman, whose lovely, warm mezzo-soprano voice compelled admiration from the emission of the first notes to the last. A most eclectic program gave an opportunity to appreciate and judge the artist's talent. Madame Roman, besides her perfect diction, also has a perfect comprehension of all styles, which was warmly appreciated and applauded by a very critical and enthusiastic audience.—*L'Indépendance Belge*, Brussels, December 23, 1910.

MUSIC IN INDIANAPOLIS.

INDIANAPOLIS, Ind., January 12, 1911.

This week brought forth two concerts of chamber music, one by the local organization, the Schellschmidt-Carman Trio, and the other by the famous Flonzaley Quartet, which was heard last evening in Maennerchor Hall under the auspices of the Indianapolis Maennerchor. These concerts occurred on successive evenings, the first being given a day sooner than was previously announced, so as not to conflict with the concert of the Flonzaleys.

On Tuesday evening the Schellschmidt-Carman Trio gave the first of its series of concerts in the auditorium of the German House before an audience of generous numbers and enthusiasm. This is the second season of this trio, and its work shows the improvement of close association and thorough rehearsing. The program included the Schubert trio in B flat, op. 99; "Grande duo de concert," No. 3, by Leonard-Servais, and Gade's trio, "Novelleten," op. 29. The ensemble was satisfactory and bore the characteristics of careful and accurate preparation. There is one thing for which the Schellschmidt-Carman Trio should receive credit and its example should be followed by other organization which may in the future give concerts of similar character. The meaning of the foregoing will be found in the following: This organization has undertaken the task of arousing and creating interest in chamber music, and has begun the education of the public in these matters at the very beginning of the most essential part of their education, The Box Office. If the public is taught to support these concerts in a material way, as well as morally, their ultimate education will be complete in every respect and they will have been taught the joy of giving a just compensation for the pleasure they receive.

On Wednesday evening the Flonzaley Quartet, due to the kindness and thought of John P. Frenzel, was the offering for the members of the Indianapolis Maennerchor and its friends. However, the latter were evidently not fully aware of the fact that the privilege of hearing this Quartet had been extended to them or the hall would have been filled to its capacity. As it was, there assembled a good sized audience, which was unusually demonstrative in its appreciation. The Maennerchor opened and closed the program, and without question sang with more finish than ever before. In the closing number, "An die Heimat," by Hugo Juengst, the style, finish and ensemble were wholly satisfying. The playing of the Flonzaley Quartet was a revelation in its high degree of perfection, the four artists playing as one. Many recalls were demanded, but no encores granted. The numbers which brought forth the greatest demonstrations were the "Italianische Serenade," by Hugo Wolf; Mr. Pochon's arrangement of Handel's chaconne for violin and cello, played by himself and L. d'Archambeau; Beethoven's adagio cantabile and the scherzo by Dohnanyi. The second violinist and the viola player are to be especially complimented for the unaffected manner of their playing. This concert was given in the concert hall of the Indianapolis Maennerchor, which has fine acoustics.

GEORGE RAYMOND ECKERT.

Naimska Sisters Aid Poor Musicians.

Those two excellent young musicians, Marya Naimska (violinist) and Zofia Naimska (pianist), proteges of César Thomson and Paderewski, will give a series of recitals for a number of prominent New York State organizations, appearing before the student body of Wells College, the latter part of January; before the Women's Club of Rome and a similar society in Auburn as well as in a number of other cities. The interest which these young women have in the welfare of talented young musicians in need of financial assistance was demonstrated a few days ago when they went into the East Side quarters of New York City to hear several pianists and violinists demonstrating their musical proficiency. On their recommendation three of these young East Side folk were selected as candidates for assistance by several well known society people who are willing to encourage exceptional musical talent.

Second Hambourg Recital.

Boris Hambourg, the cellist, will give a second recital in New York in the near future, when he will have the assistance at the piano of George F. Boyle, head of the piano department of the Peabody Institute, Baltimore, a Busoni pupil and the son of Australia's noted organist, who is directing the music at St. Patrick's Cathedral at Sydney. Mr. Hambourg and Mr. Boyle have appeared together on many occasions in London and Paris, and there exists between them such a musical sympathy that the interpretations of the musical compositions to be given are certain to be of the superlative order.

Vienna has not given up its projected performance of Mahler's eighth symphony, as reported in some interested quarters.



The Philadelphia Orchestra.

PHILADELPHIA, Pa., January 14, 1911.

The fourteenth pair of symphony concerts of the Philadelphia Orchestra, under the direction of Carl Pohlig, contained two interesting features aside from the Glazounow symphony, namely, the reappearance of Ethel Altemus, a well known Philadelphia pianist, and the production for the first time at these concerts of Cornelius Rubner's festival overture, op. 27. The symphony is most beautiful in the simplicity of its greatness. It was quite a disappointment that Cornelius Rubner could not be present to conduct his overture, but Mr. Pohlig gave the work a beautiful reading and it bids fair to become a favorite number. Miss Altemus was accorded a royal reception. Her work shows a breadth of tone, artistic interpretation, finished technic and sympathetic reading which, added to her charming personality, gives distinct pleasure to the listener. The symphonic variations (Franck), while charming in its ensemble, was not a selection calculated to show to the best advantage the individual work of the pianist, but in response to the repeated encores Miss Altemus graciously played a Chopin nocturne, showing to advantage clean cut and reliable technic and true sense of rhythm. The final number, overture "Carnaval" (Dvorak), a favorite number with the orchestra's enthusiasts, was a fitting close to the program.

The program for the fifteenth pair of symphony concerts is Brahms' "Variations on a Haydn Theme," Beethoven's symphony in F major, Bruch's concerto in D minor for violin, played by Kathleen Parlow, and Lalo's Norwegian rhapsody (first time).

On Wednesday evening the seventh popular concert of the Philadelphia Orchestra will be given with the following program: Vorspiel, "Children's Dance" (waltz) and "Ride of the Witch"—from "Hansel and Gretel" (Humperdinck); "Caprice Italien" (Tchaikowsky); concerto in D minor, for violin and orchestra (Wieniawski), played by Thaddeus Rich; Hungarian march (Schubert-Liszt). Thaddeus Rich as soloist is sure of a warm welcome by the many Philadelphians to whom his work is always looked forward with such pleasure. It is interesting to note that Mr. Rich is the possessor of a Carle

Bergonzi violin worth \$20,000. This violin has a rich, natural tone and is one of the best examples of the Cremona school of violins. Mr. Rich also possesses a Ruggeri, another example of the Cremona workshop. Both violins were presented to Mr. Rich in appreciation of his ability as a soloist.

On January 5 the sixth Thursday evening musicale by the Beta Chapter, Sinfonia was given with solos by Charles Dickerman, Jr. (flutist), and Samuel B. Glasse (tenor).

The Fortnightly Club, under the direction of Maurits Leefson, gave a delightful concert on the evening of Wednesday, January 11, at the Academy of Music. The chorus was in splendid form and sang the numbers, among them one composed by the conductor, Mr. Leefson, with charming effect. It is interesting to note that John Thompson, who played the accompaniments, is the son of a miner of Williamsport, and has received his entire education at the Leefson-Hille Conservatory. The assisting artists, Grace Forbes Smith (soprano) and Howard Rattay (violinist) also Philadelphians, contributed largely to the success of the evening. Grace Forbes Smith has a voice of rare charm and sings with exceptional taste and finesse. Mr. Rattay is too little heard here in concert work (his teaching demanding so much of his time) for an artist of such ability.

Musical happenings for the following week in Philadelphia are as follows:

Monday afternoon—Reception at the Aldrich Studios for Mrs. C. Milligan Fox, of London.

Monday evening—Free concert at the Y. M. C. A. by Philip H. Goepf, pianist; B. Lord Kneedley, organist, and Frank Ogelsby, tenor. Fellowship Club Concert, Academy of Music.

Tuesday afternoon—Matinee Musical Club Concert, Orpheus Club Rooms.

Tuesday evening—Orpheus Male Quartet, Union M. E. Church.

Wednesday afternoon—Selden Miller recital, Acorn Club.

Wednesday evening—Popular concert, Academy of Music, the Philadelphia Orchestra.

Thursday evening—Gounod's "Redemption," People's Choral Union, Academy of Music.

Friday afternoon—The Philadelphia Orchestra, Academy of Music.

Friday evening—Philadelphia-Chicago Grand Opera Company.

"Aida," Metropolitan Opera House.

Saturday afternoon—"Thais," Metropolitan Opera House.

Saturday evening—The Philadelphia Orchestra, Academy of Music.

"Rigoletto," Metropolitan Opera House (popular prices).

MENA QUEALE.

Grace Hall-Riheldaffer's Bookings.

Grace Hall-Riheldaffer, the soprano, of Pittsburgh, has had two heavy weeks for the first month of the new year. January 3 she sang in Hopkinsville, Ky., and January 4 in Danville, Ky. Other bookings included Newark, Ohio, January 5; Parkersburg, W. Va., January 6; Onarga, Ill., January 9; Albion, Mich., January 10; Granville, Ohio, January 11; New Concord, Ohio, January 12, and Bellefontaine, Ohio, January 13.

A Musical Hour at Mrs. Weber's.

Mrs. Albert J. Weber tendered a reception to Arthur Friedheim, the well known pianist, at her residence on West Seventy-third street, last Sunday afternoon, on which occasion the pianist played to a large assemblage. Hugo Riesenfeld, the violinist, formerly concertmaster at the late Manhattan Opera, also played several numbers.

Among the invited guests were Madame Alda, Madame Jomelli, Madame de Pasquali, Nicholas Hemance, Oscar Saenger, Señor de Seguro, Mr. and Mrs. Nathan Franko, Mr. and Mrs. St. John Brennan, Mr. and Mrs. Theodore Guerra, Hon. S. J. Reckendorfer, Albert Miltenberg, Emily Miller, Mr. and Mrs. Justice Dugro, Marie Rappold, Louis Blumenberg, Mrs. N. H. Miller of Boston, Mr. and Mrs. J. F. Kenny of Boston, Helen Fountain, the Misses Weber, Mr. and Mrs. Ernest Biardot, Mrs. Moser, Max Liebling, Mrs. Sarlabou and Miss C. K. Clarke of Pittsburgh.

It was a delightful afternoon. A splendid collation was served. Mrs. Weber, who has an excellent voice and is very much interested in musical matters, and who numbers among her acquaintances many of the distinguished artists on both sides of the Atlantic, is a charming hostess. Mr. Weber is a great musical patron and is on intimate terms with most of the artists who have come to this country in the last twenty years.

Hinkle Sings in "The Messiah."

Florence Hinkle, the soprano, won praises on all sides at her recent appearance in the performance of "The Messiah," given by the Handel and Haydn Society in Boston. Some press excerpts follow:

Her voice is of uncommon, of exceeding rare beauty. There are no breaks or apparent boundary lines of registers. She produces her upper tones with perfect ease and with no diminution in quality of tone, in surety of attack or in excellent gradation of shading. Her diction is a delight. She phrases with unusual intelligence and with musical sense.—Boston Globe.

The soprano was especially cordially received; Miss Hinkle gave great pleasure by her fine voice, her artistic singing and enunciation.—Boston Post.

Miss Hinkle has an exceedingly clear tone, of considerable beauty and much power in its high range. She showed much ease in the florid music of "Rejoice Greatly" and a good command of the broad style needed in "My Redeemer Liveth." Throughout it was evident she was well grounded in the traditions of oratorio.—Boston Herald.

Florence Hinkle sang with unqualified success. Her voice, though not powerful, carries well, for it has excellent quality; and, besides, Miss Hinkle's diction is admirable and she sings artistically. "Come Unto Him" was sung beautifully, and beautiful in tone, too, was "I Know that My Redeemer Liveth." The fine art of the singer was accompanied throughout with impressive feeling. It gave great pleasure to hear such famous arias so well interpreted.—Boston Journal.

McCulloh Recital in Baltimore.

Josephine McCulloh, the dramatic soprano from Philadelphia, will sing for Baltimore society at the Hotel Bellevue, Baltimore, Friday afternoon of this week.

PUBLICATIONS OF

G. SCHIRMER

3 East 43d Street, New York

Preliminary Announcement

We take this opportunity to inform our customers that we have secured the publishing rights of two new operatic works of the greatest importance, both of them now in press:

NATOMA

Grand Opera in Three Acts

Libretto by

JOSEPH D. REDDING

Music by

VICTOR HERBERT

To be given on February 6th at the Philadelphia Opera House for the first time on any stage and on the 20th of the same month at the Metropolitan Opera House in New York. The score, in addition to the regular edition, will be issued in a special edition de luxe on Cheltenham paper, limited to two hundred autographed and numbered copies—and

YSOBEL

Grand Opera in Three Acts

Libretto by

LUIGI ILICA

Music by

PIETRO MASCAGNI

Which is to be presented (also for the first time on any stage) in New York early in January, under the personal direction of the composer. Advance orders for these scores, to be filled in order of rotation as received, will be accepted.

SEASON 1910-1911

THE PHILADELPHIA ORCHESTRA

CARL POHLIG, Conductor

Address All Communications to H. CHURCHMAN, Manager and Comptroller, 1314 Pennsylvania Building,

PHILADELPHIA, PA.

ALICE MERRITT-COCHRAN SOPRANO

Management: Marc Lagen, 434 Fifth Avenue, New York

FLORENCE HINKLE

Under Exclusive Management of HAENSEL & JONES

1 East 42d Street, New York

Personal Addresses: 122 W. 114th St., Phone 5414

Morningside, New York City, and 888 North 42d St., Philadelphia.

EVA MYLOTT

THE GREAT AUSTRALIAN CONTRALTO

Management: R. E. JOHNSTON

St. James Building

Broadway and 25th Street, New York City

M. E. GUTTMAN-RICE

DRAMATIC SOPRANO

VOCAL INSTRUCTION

Late Instructor of the Conried Metropolitan School of Opera

STUDIO: 210 West 107th Street

Phone, 3117 River.

Jules FALK Violinist

In America Season 1910-1911

MANAGEMENT: THE QUINLAN INTERNATIONAL MUSICAL AGENCY, Successors to the Wolfsohn Bureau, 1 West 34th Street, New York

FERRUCCIO BUSONI'S CHICAGO TRIUMPH.

If at all possible, Busoni's Chicago triumph eclipsed his marvelous success in Carnegie Hall, New York, last week. In Chicago he had the surroundings and help of an orchestra with which he played, and for many years he has been a great favorite in Chicago, whereas his New York fame only dates from last season.

The following glowing tributes appeared in the Chicago daily papers:

Interpretative art as its manifold manifestations are now experienced in the world of music seems to crystallize in that indefinable quality which we describe vaguely as personality. There have been many significant works heard in the Thomas concerts this season, and the performances accorded them have not infrequently attained commendable worth and impressiveness. Yet it remained for a pianist to mark the season's climax which was consummated yesterday in the appearance of Ferruccio Busoni, who was heard in the Weber "Concertstück" and the Liszt "Todtentanz" for piano and orchestra.

No disparagement of the interpretative talents thus far demonstrated in this season's concerts is implied by the foregoing statement. Mr. Busoni's place as the first of living pianists is generally recognized by the musicians, to whom his art addresses its most potent appeal and whose verdict is final in a sense denied to the approval of the general public. Not that he lacks those evanescent evidences of success that are to be discovered in the applause of the masses. On the contrary, he was welcomed with an enthusiasm that surpassed in warmth and duration all manifestations of the public's favor that the season has called forth. The distinguishing feature of the demonstration was, however, the participation of the orchestra.

The Thomas men rarely permit themselves the dissipation of enthusiasm for the offerings of the soloists who assist them in their concerts, these artists being commonly received by them with obvious reticence, not to say reluctance. But yesterday they remained on the stage at the conclusion of the program and joined heartily in the applause, adding a fanfare in honor of Mr. Busoni.

To impress an orchestra player is something of an achievement even for one of the world's elect. It is proof first of all that Mr. Busoni's art rests its appeal to the musician on no such insecure foundation as mere technical mastery. Virtuosity rarely impresses the musician. He cares little for mere mechanical dexterity, which is something far removed from the ideals that glorify the piano playing of this master. In his selections he proved that he was indifferent to the lure of mere digital display.

The "Concertstück" of Weber has suffered that emphasis of its technical difficulties which is associated with the conservatories and the first adventures of the student before the public. By a technical mastery so supreme that it destroyed all thought of mechanical effort Mr. Busoni was able to direct the attention of the listeners to the musical message that has so long been concealed behind the barriers which velocity and accuracy erect for the immature, and one recognized the delightfully fresh, naive and characteristic idiom of the Weber overtures. As usual he endowed the piano with the many voices as well as the sonorous volume of the orchestra. That he accomplished this by certain pedal effects which the reactionaries will always regard as anarchistic innovations was a circumstance which troubled only those acquainted with pianistic traditions of the last generation. Let the pianists forget the careful definition of pedagogic limitations which is to be discovered in the prevailing rules that apply to the use of the pedal and listen with an open mind to the beauty and effectiveness of Busoni's employment of this interpretative agent and he will not only learn how the piano may acquire breadth and life, but will enrich his knowledge by some interesting discoveries in the laws of acoustics.

Pianists are, however, prone to live first by their prejudices, secondly by traditions, and last of all by their ears, which must be long indeed, since they have been unable to convince the world that Liszt rarely wrote piano music for the sake of display and was habitually inspired by an ideal of fantastic imaginativeness, poetry and grandeur that is sufficiently beyond the comprehension of the masses to need another century for its general appreciation. The technical difficulties of the "Todtentanz" are not the only obstacles that have hindered its frequent presentation. There are many pianists who are sufficiently limited in their mastery of the instrument to define the mechanical tasks of the work with startling emphasis.

There are few indeed who can prove, as did Mr. Busoni yesterday, that its dazzling virtuosity, like the colorful orchestration of Wagner, is merely a means to the expression of a deeply poetic and appealing musical message.

To supply that proof there is necessary a personality gifted with the power of eloquence. To address the listener persuasively, convincingly, with an appeal to his imagination and his sense of the beautiful, is not the mission of the orator alone. Every servant of the "speaking arts" must possess it if his service be not in vain, and it is the heritage of the musician in guise more potent, more inspiring than is granted to the disciples of any other art. It is an elusive power. Forever it escapes analysis, and for want of a better word, one falls back on the well worn phrases ancient personality, sympathy, dramatic emphasis, and the like that have lost their meaning through abuse.

It is this gift of eloquence that imparts to Mr. Busoni's playing the effect of a personal address to the hearer. His art is at once a declamation and a song. It sways the reason and touches the emotions. And by these qualities it commands the respect of the musician and the homage of the public.—Chicago Daily Tribune, Saturday, January 14, 1911.

One of the most interesting concerts which have been presented by the Theodore Thomas Orchestra this season was given by that organization yesterday, and will be given again tonight.

At this music making the outstanding features were the piano playing of Ferruccio Busoni and the first performance in Chicago of an orchestral suite—"The Wand of Youth"—by Edward Elgar. It had been intended originally to disclose to the patrons of these concerts a choral concerto by the pianist himself—a choral concerto being in this case a composition of complicated character for the instrument which Mr. Busoni has made his own—with a move-

ment appended to it in which a number of male singers lift up their voices in praise of something, we do not know exactly what. It happened, however, that, although Mr. Busoni arrived cheerfully to begin his tour of America, the orchestral parts of his concerto did not, and thereby the public of Chicago was deprived, for a season, at least, of being present at the first American performance of the work.

Having heard Mr. Busoni interpret Weber's "Concertstück"—quite a respectable creation, it may be declared—we cannot find it expedient to lament further the non-appearance of the new concerto. It would, to be sure, have been nice to have listened to one of the pianist's compositions, but even this disappointment was to a certain extent mitigated by Mr. Busoni's kindness in putting a little of his own invention into Weber's once hackneyed piece. Moreover, he brought forward Liszt's "Dance of Death," which composition was, without being strictly a novelty, so unfamiliar to the general public that it was practically a new creation to the most of those who heard it.

Of Busoni's achievements upon the piano one must speak in terms of reverential admiration. There are few performers upon the instrument who are able as he is able to bring forth such noble art and to bring it forth with so much delectable beauty of tone and touch. It was more particularly in his performance of Liszt's "Dance of Death" that the pianist demonstrated his mastery abilities. The "Concertstück" by Weber was not altogether a success. Mr. Busoni interpreted it with a somewhat indefinable expression of dissatisfaction with a work so old fashioned, so lacking in the excitements of modern compositions. He reconstructed a number of Weber's passages and, feeling that the composer had been so thoughtless as to allow the orchestra to play unassisted while a virtuoso on the piano sat idly by, he sailed into those portions of the work which were purely orchestral, and Weber turned uneasily in his grave in far off Dresden. We trust that it will not be considered pedantic if it is suggested that there are certain works which are not the less affective if they are performed in the spirit in which their composers set them down.

Mr. Busoni's execution of Liszt's "Dance of Death" was, as we have said, of extraordinary power. That the composition is a masterpiece of musical creation cannot be claimed for it. Liszt's soul did not often bathe in streams of living beauty; yet his perception of beauty in the works of others was keen indeed. Not having, therefore, waited breathlessly for any ravishing outpouring of loveliness and inspiration from the pages of Liszt's score, we were able to accept with no little pleasure the undeniable effectiveness with which the composer of the "Dance of Death" endowed his writing for the piano and for the orchestra.

Founded upon the "Dies Irae" chant, Liszt conceived his work as a set of variations more or less freely constructed as to form. The piano part scintillates with the brilliancy peculiar to nearly every work for that instrument which the pianist-composer left to a not altogether appreciative posterity. It may be believed by some particular purists that pyrotechnic virtuosity and a theme connected with death and the Day of Judgment do not—or should not—permit themselves much effective association. But Liszt's employment of his resources was by no means grotesque, nor does it arouse shocked emotions. At a time, too, in which the orchestral accompaniment of solo works was often a very namby-pamby thing—the "Dance of Death" was written in the '50s—the composer of the work played by Mr. Busoni made the orchestral portion of his score of singular power and vividness of color.

The "Dance of Death" was played by Mr. Busoni with the enthusiasm which was born, we presume, of large admiration for the work. The pianist made light of the exceeding technical difficulty of the piece, and the sumptuous mastery which he has achieved over the mechanical arduousness of transcendental piano playing was shown to much advantage. But Mr. Busoni is not a member of that band which makes the execution of brilliant music the aim and end of art. He is a musician, a poet; a thinker as well as a virtuoso; and it was by virtue of the possession of the enviable qualities peculiar to these people that he put, perhaps, more music into the measures of Liszt's creation than was really there to find.

Playing so noble was certain to evoke the rapturous approval of the multitude assembled in Orchestra Hall; but not alone did the listeners give evidence of their respect and gratitude for Mr. Busoni's superlative performance. The orchestra honored the pianist with a "tusch"—an act of homage that has not been wrung from it since the seventeenth season in which Sir Edward Elgar conducted, at one of the performances, several of his compositions.—Chicago Record-Herald, Saturday, January 14, 1911.

Ferruccio Busoni came as soloist with the Thomas Orchestra yesterday afternoon to delight the connoisseur with his marvelous technical gifts, to reveal the depth of his emotional endowment, to lend the authority of his scholarship and sincerity to the performance of the Weber "Concertstück" and the seldom played "Todtentanz" by Liszt. He was greeted with unlimited applause, and at the close of the concert the orchestra paid him the great compliment of the "tusch," which surprised and frightened the timid and gratified the regulars who had heard it before.

The Weber concert piece is one of the antique veterans of the orchestral ring. It has been trampled under foot by the human pianolas and wept over by the sentimentalists until there is hardly a bar which does not recall some episode of the concert platform. It never has been regarded as intellectual music, and Mr. Busoni's experiments with it did not reveal any unsuspected traits of the kind. He rather played with it; his tempi were calculated to produce astonishment, and they certainly did so. The frequent "holds" and rhythmic variations protruded from the general features like Cyran's nose in consequence, and more than once the experienced conductor and his watchful cohorts were put to it in the matter of attacks. The accompaniment was not the most successful effort of the sort to which the Thomas Orchestra patrons are accustomed, but there is ample explanation for this fact in the interpretation.

Mr. Busoni's style reveals, with each appearance, more and more of the scholar and less of the rhapsodist. His medium no longer fascinates him; it rarely inspires him, in the ordinary sense of the word. He treats his task in the light of an objective study, and consciously selects from his enormous stock of expedients the one which will produce the effect in keeping with the scholar's reading. His technic is probably the most finished and most remarkably de-

veloped of the day. It is impossible to imagine, for example, more exquisite clarity, precision and dynamic shading than was done with certain passages of chromatic thirds yesterday afternoon. Octave playing he seems to enjoy—and the more exacting, the more enjoyable. Of his tone, the writer will not attempt to speak because the pianist is, in large degree, dependent upon the instrument for that ingredient and these columns are not devoted to the advertising of anything.

The Liszt "Todtentanz" is one of those rarely played works held in high esteem by theorists and pianists of unusual powers; that it is not more generally known is due to the fact that it is not the easiest task for any man, and its musical content demands for appreciation something more than the mere willingness of an audience to sit down and have its ears tickled. In form it reminds the hearer somewhat of the Cesar Franck variations for piano and orchestra. It is really a succession of interwoven and closely related fantasies upon the theme of the old Gregorian hymn, "Dies irae, dies illa." Variants dramatic, emotional, grotesque, meditative appear; the motif serves as a foundation for a ponderous superstructure; it is relegated to the position of complementary suggestions; it beats as a dynamic figure in diminution; it pulsates through long phrases in extensions as crafty as they are expressive. And over it all, Liszt threw the glory of one of his happiest instrumentalizations; sonority in chord formations and in orchestration strikes a keynote of impressive grandeur; contrasts of great subtlety, of unsuspected finesse, of almost impressionistic values abound. The whole is a tone picture (if the use of that manifestly absurd phrase may be permitted) of grandiose proportions and infinite detail.

Now there are many of us who do not especially enjoy the outbursts of the Abbe Liszt. Pose and emptiness of spiritual thought too often degrade his compositions to the level of exceedingly clever claptrap. Especially is this so with his piano compositions. But after such a demonstration as this performance of the "Todtentanz" the writer is impelled to record the fact of his enthusiasm. Had Liszt done nothing more for the advancement—nay, for the establishment—of the modern school of orchestral composition (speaking in a general sense), his place would have been secure.

Doubtless the impression of this performance is due to Mr. Busoni's playing of the piano part and the excellent co-operation of the orchestra. The two elements were welded together into a symmetric whole. Mr. Busoni's wonderful technic, the deep and scholarly mind directing that mechanism, and the unity of idea between him and Mr. Stock made possible a performance memorable in many respects.—The Inter Ocean, Saturday Morning, January 14, 1911.

Along the lines of the German art was the program which Frederick Stock prepared for the fourteenth public rehearsal of the Theodore Thomas Orchestra yesterday afternoon at Orchestra Hall, and with the exception of Sir Edward Elgar the symphonic works were chosen from the writings of Wagner, Weber, Strauss and Liszt.

Of added interest, too, was the appearance of Ferruccio Busoni, the Italian pianist, whose rendition of the Weber "Concertstück" and the "Todtentanz" of Liszt aroused the greatest enthusiasm. Busoni is today the successor of Hans von Bülow, the philosopher-musician.

His playing impresses not so much with its emotional or sensual qualities as it does by its plasticity and its intellectual strength. It is playing which appeals first to the thoughtful student, then to the pianist through its mastery of the instrument, and finally to the layman for its virility and for its clarity and lucidity.

The Weber "Concertstück," somewhat Busoni-led, showed an evident lack of rehearsal, as there were several moments when the pianist and the orchestra were not in perfect accord.

The "Todtentanz" of Liszt, though, went with wonderful snap and fire, and gave Busoni wide latitude in the display of technical resource. I cannot say that it is a work which shows the great Hungarian composer in his most inspired moments. It is a display piece, pure and simple, taking for its theme the fresco painting, "The Triumph of Death," in the Campo Santa at Pisa.—Chicago Examiner, Saturday, January 14, 1911.

Bel Canto Musical Club Social.

Lazar S. Samoiloff is conductor of the Bel Canto Musical Club, composed of his vocal pupils, Dr. Albert F. Lesler, president. January 15 they gave a musicale and social at the Leslie, which was attended by the elite of the Jewish element of metropolitan population. High class operatic numbers were sung by Jeanette Baroness, Vivien Holt and Harry Hepner; songs by Daisy von Hunerbein, Elsie Epstein, Gustave Freeman and Hector Orpheus; the sextet from "Lucia," by Mesdames Baroness, Von Hunerbein, Messrs. Hepner, Freeman, Orpheus and Kramer; choruses, a score of voices, under Mr. Samoiloff's direction; a violin solo by Rosa Schargorodsky, and cello solo by B. Kurland. This furnished plentiful variety; the singers were confident (all the soloists were Samoiloff pupils), the accompanist, J. Eisenberg, capable and careful, the audience grateful for everything sung and played, and so the affair passed off very successfully. The large hall was well filled, and Mr. Samoiloff received many compliments on the singing of his pupils, as well as on his skillful management of the entire affair. The club announces an operatic concert, April 12, when acts from the following operas will be produced, with scenery, chorus and orchestra: "Aida," "Faust," "Lucia," "Rigoletto," "Traviata."

Mr. Carl and Maud Morgan Engaged by Mrs. Vanderbilt.

Among the important engagements announced is a harp and organ recital to be given at the residence of Mrs. William K. Vanderbilt by Maud Morgan, the distinguished harpist, and William C. Carl, the American organist, on Thursday, February 2. In addition, six harpists will be added to the ensemble, all being pupils of Miss Morgan. The program has been especially arranged and will embrace several of the best numbers in the repertory of Miss Morgan and Mr. Carl.

MUSIC IN MUNICH.

MUNICH, December 27, 1910.

The Christmas lull in the concert season still continues. The only soloist of note who appeared in recital here this week was the young American violinist, Albert Spalding. His program included a Handel sonata, Reger's sonata for violin alone, which has been a feature of his programs on the present tour, and pieces by Bach, Schumann, Brahms and Saint-Saëns. Mr. Spalding played with that splendid technical command and fine purity of tone which always distinguished his work. It was his first appearance here and he made an excellent impression, receiving full measure of applause.

At the fifth subscription concert of the Kunstverein Orchestra under Ferdinand Löwe, Arrigo Serrato, the Italian violinist, was the soloist, playing the Brahms concerto. The rather uninteresting second movement was very well done, and he roused the audience to enthusiasm by his warm, spirited and dashing delivery of the fine third movement. The concert ended with Mahler's first symphony. The first movement, with its country dance character and cuckoo figure is not unpleasant on the whole, though the long sustained harmonics of the violins sound more like the piping of a peanut stand whistle than anything else, and really hurt sensitive ears. The second movement, with the exception of the commonplace waltz which makes up its middle section, is the brightest and most interesting. The third movement is a parody of a funeral march, a clever idea and well worked out. Unfortunately the composer forgot that a parody must be brief and concise as well as witty, and one tires of the "humor" before the end. Of the last movement it is perhaps sufficient to say that here Mahler requires no less than five men for the percussion instruments alone, and, with the assistance of the hundred or so other men in the orchestra, they produce an unlimited quantity of noise of the very first quality. The public in Germany are not as polite about expressing disapproval as the American public, and after the third and fourth movements there were plentiful hisses mingled with the applause.

The feature of the week at the Royal Opera was the reappearance of "Salome" in the repertory, Marcella Craft singing the title role for the first time. It was a fine performance, exceeding the expectation of those who know the ability of this thorough artist, outstripping even her excellent Madame Butterfly. Miss Craft was called before the curtain twelve times at the close, then the iron curtain was let down, but the audience still insisted, and finally the door in this curtain was opened so that she might acknowledge the long continued applause once more.

Two lawsuits interested the musical public here this week. First the famous case of Dillman, critic, against Gillman, opera singer, which has already been mentioned in THE MUSICAL COURIER by Mr. Blumenberg in his "Zerschmettern" article in the early fall. Briefly stated, Gillman, incensed over a criticism of Dillman, met him on the street and threatened to thrash him, which cost Herr Gillman \$25 for insulting Dr. Dillman, and \$5 more

for threatening him—rather an expensive amusement for Herr Gillman. The other case was a suit for defamation by Felix Mottl against an unknown composer named Bill, of Regensburg. This man laid the rejection of his operas by the Royal Opera at Mottl's door, and published two pamphlets defaming Mottl's personal character. The suit ended by Bill publishing an abject apology in the daily papers, and paying the entire costs. (N. B.—Bill is the gentleman's last name—not the first.)

The Munich Tonkünstler Orchestra, under Director Lasalle, played concerts recently in Crakow and Lemberg, meeting with great success.

Hugo Röhr, one of the conductors at the Royal Opera, has handed in his resignation owing to differences with the management. It is, however, sincerely to be hoped

that the matter will be amicably settled, and that Munich will not lose the services of so efficient and capable a conductor as Röhr.

Hermine Bosetti, Munich's well known coloratura soprano, has returned from a tour through Holland and Belgium, where she gave concerts with great success in The Hague, Brussels and Antwerp.

The choral work, "Lernt Lachen!" of the Munich composer, Karl Bleyle, has been accepted for performance in Vienna, Essen and Rotterdam.



A NEW SKETCH OF STRAUSS.

The notices of Berta Morena's excellent work in America, which are reprinted from THE MUSICAL COURIER by the daily papers here, are read with great pleasure by the Munich public, for Morena has always been a great favorite here. She is a member of the regular company at the Royal Opera, though in recent years she has been prevented by illness from making more than occasional appearances.

Siegfried Wagner's opera, "Banadietrich," is reported to have met with success at its first performance in Elberfeld. And speaking of Siegfried Wagner, rumor has it that he is responsible for certain differences which will keep some of the oldest and most valuable supporters of the Wagner family away from Bayreuth next year. Of this, more later.

LATER MUNICH NEWS.

MUNICH, December 27, 1910.

At the Christmas concert of the Academy series the feature of the program was the first performance of Max Reger's new piano concerto in F minor, op. 114. August Schmid-Lindner was the soloist, accompanied by the Royal

Orchestra under Felix Mottl. This work is one of the composer's latest, having previously been played but once in Leipzig. I still cling to the old fashioned idea that in a piano concerto the piano should be treated as a real solo instrument, but in this concerto much of the time one only sees the pianist playing, the tones of the instrument being entirely drowned by the heavy handed instrumentation. It is impossible to make bricks without straw, and just as impossible to write a concerto without having ideas of musical value. The themes of the opening and closing allegro movements are sterile, fragmentary and uninteresting. The middle movement, a very short largo, is quite the best of the three. The introduction to this movement, for piano alone, reminds one both in thematic material and harmonic treatment of MacDowell. The not very spontaneous applause certainly belonged for the most part to Professor Schmid-Lindner, who gave a really brilliant performance of the rather thankless solo part. Even the Munich critics, who are always inclined to be friendly to Reger when possible, were unanimous in condemning the work.

They take their music rather more seriously here than we do in America. On January 2 there will be a concert of new works by Arnold Schönberg, the super-ultra-modern Vienna composer, and in the daily press the announcements of this concert are naively coupled with requests to those who will be present not to break up the performance by hissing, cat calls, etc., even if they do not like the music. As a matter of fact, a number of Schönberg concerts have been disturbed by scenes of this sort in Vienna.

The youthful symphony in C major by Richard Wagner will shortly be published. It was written in 1832. At the time of Wagner's flight from Dresden it was left behind, forgotten, in a trunk at Tichatchek's house. Later it was found and restored to the master, who performed it for the first time in Venice as a Christmas and birthday gift for his wife. This concert, in which Wagner directed the orchestra of the Liceo Benedetto Marcello, took place only a few months before his death, and, as he laid the baton down at the end of the symphony, he said: "I have conducted for the last time."

Recent statistics of German opera performances give a good idea of how the popular taste runs here. Wagner leads the list, and then comes Puccini, the proportion being about two Wagner performances to one Puccini performance. Mozart operas have surprisingly few performances. "Carmen" alone is heard as often as the whole Mozart list together, and the same is true of Thomas' "Mignon," while the exceedingly commonplace operas of Lortzing have twice as many performances as those of Mozart.

H. O. OSGOOD.

Gerville-Reache to Sing at the Metropolitan.

At the close of her transcontinental concert tour, which began December 3 and will end January 28, Madame Gerville-Reache will fill a number of special engagements with the Metropolitan Opera Company. She will appear nine times with the company during February and March, as Delilah, a role in which she has won great renown. These special performances of Saint-Saëns' opera will be given in New York, Philadelphia and Chicago.



WINTER TERM
OF THE
GUILMANT
ORGAN SCHOOL
WILLIAM C. CARL
Director
Tuesday, January 3rd, 1911
SEND FOR NEW PROSPECTUS
34 West 12th Street, New York

CLIFFORD

CAIRNS

CANTANTE

Management of
MARC LAGEN
434 Fifth Avenue
NEW YORK CITY

Compositions of SEBASTIAN B. SCHLESINGER

Published by
OLIVER DITSON COMPANY, Boston

	Price.
Ave Maria for Soprano.....	\$.50
Ave Maria for Orchestra: No. 1, 10 parts.....	.60
No. 2, 14 parts.....	.90
No. 3, Violin and Piano.....	.50
Two Lyrics—	
No. 1, I Shall Return Again, for Bass or Baritone.....	.50
No. 2, The Answer, for Soprano or Mezzo-Soprano.....	.50
Maidens Who Laughed Thru the Vines, for Baritone.....	.60
Poetry by Oliver Wendell Holmes.	
Good-Bye, for Mezzo-Soprano.....	.50
The Queen's Riding, for Soprano.....	.50
Where Billows Are Breaking, for Soprano.....	.50
Wedding March, for Piano.....	.50
Wedding March, for Piano, four hands.....	.60
Wedding March, for Orchestra: No. 1, 10 parts.....	.65
No. 2, 14 parts.....	.80
No. 3, full Orchestra.....	1.00
No. 4, Grand Orchestra.....	1.00
No. 5, Violin and Piano.....	.50

All the Compositions of SEBASTIAN B. SCHLESINGER may be obtained of the DITSON HOUSES, Boston, New York, and Philadelphia.

FRED C MARTIN BASSO

MANAGEMENT
HAENSEL & JONES

PERSONAL ADDRESS 1 East 42d Street

532 West 111th Street Telephone, 4930 Morningside NEW YORK

HOWARD DAVIS

TENOR
Address: ANTONIA SAWYER, 251 West 88th Street

CLEVELAND MUSIC.

CLEVELAND, Ohio, January 12, 1911.

A meager trio of attractions was all that was offered to the musically inclined of Cleveland during the past week. The first of these was the concert of the Cleveland Symphony Orchestra in Grays' Armory last Sunday. It was the first concert of the 1911 season, and all but reached the funeral dullness and absurd and lachrymose qualities of its predecessors. Haydn's military symphony was played as an inaugural of the symphony epochs that have been announced for the season. It is the intention of the management to begin with the earliest symphonies and to close the concerts gradually with modern symphonies. With the simplicity of this Haydn symphony and the ridiculous manner in which it was performed it is not at all difficult to imagine the ridiculousness of the performances that will be given when the moderns such as Brahms and Tchaikowsky are reached—if, indeed, the management really ventures into such fields. Excerpts from Verdi's "Rigoletto" were also a part of the program. Mary Glessner Vaughan, soprano; Edna Elizabeth Diehl, contralto; Claude H. Selby, tenor, and James A. McMahon, baritone, were the soloists and performed creditably.

With a matinee performance by the Flonzaley Quartet and a concert in the evening by Liza Lehmann and her Quartet Cleveland took on a decidedly metropolitan aspect on Tuesday last. The two concerts on the same day were a result of a mix up in dates. That the city is growing in its appreciation of music is shown by the fact that both performances were well attended. The Flonzaley Quartet was brought here under the auspices of the Fortnightly Club. All that can be done in criticism of the performance is to repeat the praise and the adulation that have been showered upon these musicians wherever they have appeared. In brief, no other Quartet that has visited this city has displayed such magnificent virtuosity and ensemble work. In the evening Liza Lehmann and her Quartet enchanted a large audience by their artistry and the intimate and almost drawing room character with which they imbued their work. "In a Persian Garden" and several selections from her "Nonsense Songs" and other minor compositions formed the program. The concert was the first of the series of four artist recitals that are being given under the management of M. A. and L. C. Vinson. The brothers Vinson deserve great credit for entering upon this virgin field, and that the public appreciates their efforts in this line is testified to by the encouraging size of the large audience which greeted their first endeavor. Other attractions in this series are Clarence Eddy, organist; Xaver Scharwenka, pianist, and Alexander Heineemann, baritone.

R. N. O'NEIL.

OREGON MELODY.

PORTLAND, Ore., January 9, 1911.

Emilio Gogorza, the Spanish baritone, was greeted with cheers when he appeared here on January 3. The power of his artistry took hold of the audience, and the concert was one of the best of the season.

The National Association of Wool Growers held a convention here last week, and the following musicians were on the program: Rose Bloch Bauer, soprano; Frank Eichenlaub, violinist; Delphine Marx, contralto; the Ce-

cilia Double Quartet of women's voices; the Tuesday Afternoon Club, and Beatrice Hidden, accompanist.

The Tuesday Afternoon Club was recently favored with a Grieg program, given under the direction of Rose Reed-Hanscome, who presented Mrs. Sanderson Reed and Ellen Driver. The songs were effectively given, the soloists displaying an intelligent grasp of their subjects.

Word has been received that Lenore Gregory, of Portland, is making excellent progress on the violin. She is in Berlin, studying with Markees.

L. G. Gottschalk, baritone, formerly of Chicago, has opened a studio in Portland. JOHN R. OATMAN.

Paulo Gruppe in Sioux City.

Paulo Gruppe, the young Dutch cellist, continues to win golden opinions in the West. He has played with leading orchestras this season west of the Ohio River, and his many recitals have on each occasion brought the artist



PAULO GRUPPE.

honors which are reserved for the world's leading players. Gruppe has been mentioned in extravagant words by the critics and musicians in the West and South and also in the East; but this season so far he has confined his important appearances to the Western and Southern sections of the country. The following criticisms refer to Mr. Gruppe's recital in Sioux City:

An audience that completely filled the college auditorium gathered last evening and listened to a fine classical program by the distinguished artist, Paulo Gruppe, violoncellist. His program contained, among other things, a poem symphonique by Kriens, a work never heard here before. It was a long, massive work, and portions of it were very heavy and beyond the reach of any one not

a master of the cello. Yet parts of it were attractive as to melodic content. Herr Gruppe's command of tone brought out the beauties of the work so superbly that the audience seemed to forget themselves in the wildness of their applause and the artist responded with an encore.

The entire program was presented in a well-nigh perfect manner. Herr Gruppe has learned the value of artistic reticence and this lends to his playing aspects that are somewhat rare in the art of the cellist who aspires to the role of traveling virtuoso. All that he presents is to be viewed from two angles. The first emphasizes its absolute musical beauty. The second suggests but does not emphasize the emotional possibilities. In listening to him last evening one felt that he is really more concerned with the presentation of music that he believes to be beautiful than with the display of his own capacity in the direction of mechanical attainments or emotional excitement. In other words, he reveres his art and though he might easily make a sensational display of his technique which seemingly knows no limitations, or through the medium of his rarely beautiful tone might indulge in all manner of sentimental exaggerations, he prefers to remain the sincere musician.

It was a great concert and will always be remembered.—A. L. d'Orsay, in Sioux City Tribune, January 7, 1911.

LARGE AUDIENCE FOR GRUPPE.

ATTRACTIVE PROGRAM WAS SATISFYING TO LISTENERS.

An audience that filled the entire lower floor of the Morningside College auditorium gathered last night to hear the well-known cellist, Paulo Gruppe. The program rendered proved most attractive and satisfying to the listeners, although some of the numbers were rather heavy. Herr Gruppe is a young man, not yet twenty-one, but his playing was that of a mature artist. Prof. Herbert Macfarren, of the conservatory staff, played the exacting accompaniments and also furnished two groups of piano solos. Especially to be noticed was the large attendance of people from the city. The recital is acknowledged to have been one of the most successful musical events ever held at the college.—Sioux City Journal.

LARGE ATTENDANCE AT MORNINGSIDE.

One of the most successful musical events ever held at Morningside College was given Friday evening, when Paulo Gruppe, the famous cellist, entertained an audience that packed the college auditorium.

Prof. Herbert Macfarren, of the conservatory, played two groups of piano solos and also the accompaniments for Herr Gruppe. The violoncellist's work was enthusiastically received by his hearers, who were vociferous in their applause.

Herr Gruppe is past the point of criticism. His work is that of the finished artist. He was compelled to answer to three encores at the conclusion of his playing of two pieces by Klengel.—Sioux City News.

Music in Music Halls.

Pierre Mortier, a Parisian critic of credit and renown, declared at the last Little Theater causerie the popularity of the music hall resulted from "nothing better nor worse than the desire of the average sensual man to satisfy some obscure musical longing within him." This is truer than at first appears, but it is not entirely true. M. Mortier is so far right that we know that any man who gave the public a variety entertainment without music would be foredoomed to failure. His failure would be far more certain than if he had offered the public a variety entertainment in which every "turn" was musical. But we do not believe that in either case he would rival the success of the ordinary music hall manager, who has discovered that his public wants variety. A man desiring entertainment has, as a rule, three alternatives. He may go to a theater, a concert (or opera), or a music hall. The play and concert both demand his more or less careful attention, and frequently some mental effort of varying strength. If he does not feel disposed to make this effort, he goes to a music hall, where the talent is, in its way, supreme, where everything explains itself, and where even the most wearisome turn "winds somewhere safe to sea" in a few minutes. It is, in short, because there is no time and no cause to think that he goes to a music hall.—London Evening Standard.

R. E. JOHNSTON

OFFICE: St. James Building
(1133 Broadway) • • New York City

Announces the Following Attractions

After October, 1910, and Continuing Until June, 1911

- | | |
|--|---|
| MARY GARDEN
and her Concert Company,
April and May, 1911. | EVA MYLOTT,
the Australian Contralto. |
| LIZA LEHMANN
the Celebrated Composer
of "In a Persian Garden,"
Assisted by a European
Quartette. | ARTURO TIBALDI,
Young English Violinist. |
| XAVER SCHARWENKA,
Eminent Composer-Pianist. | HOWARD BROCKWAY,
Composer-Pianist, Lecture
Recitals. "The Latest
Word on Opera," illus-
trated at the Piano. |
| ALEXANDER HEINEMANN,
the Great German Lieder,
Ballad and Oratorio Singer. | MYRON W. WHITNEY, Jr.,
Basso. |
| MARIO SAMMARCO,
Baritone of the Chicago
Grand Opera Company,
Formerly of the Man-
hattan Opera House. | FRANKLIN LAWSON,
Tenor. |
| RITA FORNIA,
Prima Donna Soprano, of
the Metropolitan and Bos-
ton Opera Houses. | CHRIS ANDERSON,
Baritone. |
| JOSEPH MALKIN,
Great Russian Cellist. | MARIE HERITES,
Bohemian Violinist. |
| Caroline MIER-HARDY,
Dramatic Soprano. | AGNES PETRING,
Soprano. |
| LILLA ORMOND,
Mezzo Soprano. | IRENE REYNOLDS,
Soprano. |
| | MAUD ALLAN,
the Classic Dancer As-
sisted by a Symphony
Orchestra. |

S. C. BENNETT

VOCAL INSTRUCTION

Metropolitan Opera House Building.

Suite 32

For Accurate Piano Tuners, Address:
AMERICAN SCHOOL OF VIBRATION
106 East 23d Street, New York City

EMMA E. PATTEN

SOPRANO

For Terms, Dates and Full Particulars

J. E. FRANCKE

24 West Thirty-first Street • New York



FLAHAUT

Contralto—Grand Opera, Paris
Metropolitan Opera Co., New York

CONCERTS—RECITALS

L
A
Z
S.
A
R

SAMOILOFF

BARITONE

Concert, Oratorio and Recital

Vocal Culture Studio: Carnegie Hall and

134 E. 57th. Phone, 6490 Plaza

SIGRA

MARIA DE MARSAN

Pure Italian Bel Canto. Also Stage Department.

Pupils prepared for Italian opera rôles; for Debut.

Signora De Marsan is of the *Paris Opera Comique*; the *Scala*, Milan; the *Teatro Real*, Madrid.Address in time for application of lesson. References re-
quired.

Via Ariosto 34 • • MILAN, ITALY

SAMUEL A. BALDWIN

CONCERT ORGANIST

Address: College of the City of New York
St. Nicholas Terrace and 139th Street

BEATRICE BOWMAN

SOPRANO

THE QUINLAN INTERNATIONAL MUSICAL AGENCY
1 West 34th Street New York



CINCINNATI, Ohio, January 15, 1911.

A festival of no mean proportions will be that in Music Hall on April 18, 19 and 20, when the Sheffield Choir will make its visit to this city. The choir, 200 strong, will arrive in Halifax from England on March 24, and will leave Vancouver for Australia on May 24, thus giving them sixty-one days in the United States and Canada. All the dates have been filled, and of these Cincinnati has been fortunate enough to secure three. The concerts here will be given in connection with the Cincinnati Symphony Orchestra, and there will be two visiting conductors—Sir Edward Elgar and Dr. Charles Harriss. Three evening programs have already been arranged, and it is possible that a matinee performance will be given. Mr. Stokovski will conduct the Beethoven ninth symphony, Sir Edward Elgar will conduct his "Kingdom" and Dr. Harriss will conduct his "Pan." The only short numbers will be on the program with "Pan," and as this will not give the people much opportunity to hear the choir in madrigals and chorals it seems probable that an extra program will be arranged especially for this purpose. Although it is still three months to the time of the festival the work of organizing for the affair has begun, and from now on will be pushed in characteristic Cincinnati style. Louis Gay, who made the bookings for the choir in the United States, has been at the Sinton for the last couple of days looking after the final details of program and business management.

A representative Cincinnati audience filled the Woman's Club Auditorium for the concert of the Flonzaley Quartet Thursday night. The program was made up of the Haydn quartet in G minor, op. 74, No. 3; the adagio from the quartet, op. 59, by Emanuel Moor; the "Italian Serenade," by Hugo Wolf, and the Beethoven quartet, op. 59, No. 1. Rarely does one have an opportunity of hearing such perfect ensemble as is attained by the four artists making up this splendid organization. The first violin seems no more prominent than the second violin, nor the second violin than the cello or viola. No one of the instruments is prominent excepting when it has a distinctive theme or figure which must be given prominence, and this makes the work of the Quartet very delightful, for one then easily follows the working out of melody or motif through all the intricacies of varying tonality—an accomplishment only possible where the utmost refinement of individual and ensemble playing has been developed. The Haydn quartet was given with such close fidelity to tradition that the peruke was visible in each note and chord, and the Beethoven number was a thing of joy from first note to last, especially the scherzo, which was truly humorous in its piquant bandying about of the principal theme. The serenade had been heard here before and was very much enjoyed, but greatest in-

terest probably centered in the Moor adagio—the novelty of the program. It proved to be an exquisite poem, somewhat after the modern French school, perhaps, yet seemingly much deeper, more philosophical, more convincing, even with all its weird harmonies. Moor—a Hungarian now living in Lausanne, Switzerland—is a young man of forty-two or forty-three who is just beginning to gain recognition as a composer of merit in all forms of the art. He has written many beautiful things for piano—including a concerto—and has contributed to the literature of the violin, the voice, the orchestra and the quartet. Little is known of him in this country, yet he was once a resident of New York City, a teacher of piano and composition there, and while living there married a charming American girl, who now presides over his villa at Lausanne. Some day he will probably come completely into his own, and then his old pupils in New York will revive his memory and wax fat and wealthy on the reflected glory of their great master. Well, so it has ever been, but here is hoping that we may hear more and much more of the work of Emanuel Moor. (No pun intended.)

A recital of Wolf songs by John A. Hoffmann, the lyric tenor, was the attraction which drew a large number of music lovers (invited guests) to the Woman's Club Auditorium yesterday afternoon. Mr. Hoffmann has a voice of



JOHN A. HOFFMANN.

lovely quality and a style of more than ordinary dramatic intensity, as a consequence his work created great enthusiasm among the listeners. His program consisted of the following twenty songs: "Der Gartner" ("The Gardener"), "Gesang Weyla's" ("Weyla's Song"), "Auf ein altes Bild" ("To an Ancient Picture"); "Morgenthau" ("Morning Dew"), "Er ist's" ("A Song of Spring"), "Gesegnet sei" ("Give Praise to Him") "Auch kleine Dinge" ("E'en Little Things"), "Hoffärtig seid Ihr, schönes Kind" ("Haughty

and Proud Art Thou"), "Ein Ständchen" ("A Serenade"), "Und willst du deinen Liebsten sterben sehen" ("If Thou Wouldst See Thy Lover Die"), "Ich hab, in Penna eine Liebste wohnen" ("My Host of Loves"), "Treibe nur mit Liebe Spott" ("Go on Trifling"), "Alle gingen Herz zur Ruh" ("All at Rest"), "Herz verzage nicht geschwind" ("Heart Now Bid Thy Grief Depart"), "Und schläfst Du mein Mädchen" ("And Dost Thou Sleep, Fair Maiden"), "Auf dem grünen Balcon" ("At Her Green Lattice Window"), "Verborgenheit" ("Secrecy"), "Fussreise" ("A Morning Walk"), "Nimmersatte Liebe" ("Insatiable Love"), "Gesellenlied" ("Song of the Apprentice"). Besides these he gave two MacDowell songs and a manuscript song by George A. Leighton, the accompanist.

Mrs. D. B. Meacham gave a musicale at her beautiful home on Reading road last night. Paulo Gruppe gave the program with the assistance of George A. Leighton at the piano. Mr. Gruppe played the Boellmann variations, "Allegro Appassionata" of Saint-Saëns, "Vienna Waltzes" of Popper, "Sicilliane" of Fauré, and "The Swan" of Saint-Saëns. All numbers were played with his characteristic grace and individuality of interpretation and he scored a complete success.

Tuesday evening the writer had the pleasure of listening to a recital in the Odeon by scholarship students of the College of Music. This was the first recital by scholarship students and served to show the class of young people to whom scholarships are awarded and the results of their work in this institution. The program is here given:

- Piano, Organ prelude and fugue in D major.....Bach
(Transcription for piano by d'Albert.)
Thomas Grisselle.
- Voice, Passion Music from The Messiah.....Handel
Recitative, Thy Rebuke Hath Broken His Heart.
Air, Behold and See.
Recitative, He Was Cut Off.
Air, But Thou Didst Not Leave.
James Harrod.
- Piano—
ArabesqueDebussy
Marche MignonnePoldini
William Reddick.
- Voice, Prayer from L'Etoile du Nord.....Meyerbeer
Norma Hark.
- Violin, Larghetto, from sonata in D major.....Nardini
Harry Robinson.
- Voice—
AdelaideBeethoven
Komm wir wandeln zusammen im Mondschein.....Cornelius
James Harrod.
- Piano—
Scherzo from sonata in B flat minor.....Chopin
Etude in G flatChopin
Thomas Grisselle.
- Voice—
The Pine Tree.....Salter
Une jeune filletteLevin
EcstasyRummel
Norma Hark.
- Violin and piano, Allegretto Tranquillo and Allegro Animato,
from sonata in G.....Grieg
Harry Robinson and William Reddick.
- As a Bach player Mr. Grisselle made a splendid impression at once and as performer in any style of music he deepened the impression with his second group of solos. He has polish, fine sense of rhythmic values and absolute accuracy, which makes his work very enjoyable, but he lacks somewhat on the temperamental side and so gives an idea of not quite having gained the goal. This lack of temperament may have been due to slight nervousness, or the fact that he did not feel sure enough of himself to play without his notes, but that notwithstanding he seems to have the qualities which go to make up a musician of the best type, and with increasing appearances will probably develop



CINCINNATI MUSIC HALL

College of Music of Cincinnati

The School with the Highest Artistic Standards
LOCATED NEXT TO GREAT MUSIC HALL

Offering every advantage for musical and dramatic culture with Courses in all branches. Eminent teachers. College has its own Orchestra, Chorus, School of Opera, String Quartet, also Theater and Concert Hall. Write for full catalog and Booklet C. 1 telling of splendid positions now held by former pupils.

A. J. GANTVOORT, Mgr.

College of Music of Cincinnati

Cincinnati, Ohio

JOHN A. HOFFMANN TENOR

Concerts, Oratorios, Recitals
CINCINNATI, OHIO



LEOPOLD STOKOSKI, Conductor

The Cincinnati Symphony Orchestra

DATES ON TOUR

Delaware, OhioNov. 18
Hamilton, OhioNov. 19
Columbus, OhioNov. 20
Akron, OhioNov. 29
Detroit, Mich.Nov. 30
Indianapolis, Ind.Dec. 1
Dayton, OhioDec. 5
Columbus, OhioJan. 9, 1911
Dayton, OhioJan. 10

Omaha, Neb.Jan. 24
Wichita, Kans.Jan. 25-26
Kansas City, Mo.Jan. 27
Columbus, OhioFeb. 6
Logansport, Ind.Feb. 7
Bloomington, Ind.Feb. 8
Indianapolis, Ind.Feb. 9
Hamilton, OhioFeb. 10
Dayton, OhioFeb. 21

Terre Haute, Ind.Feb. 23
Columbus, OhioMar. 6
Pittsburgh, Pa.Mar. 7
Cleveland, OhioMar. 8
Oberlin, OhioMar. 20
Toledo, OhioMar. 21
Detroit, Mich.Mar. 23

Address: 629 Union Trust Building

Cincinnati, Ohio

PEOPLE'S SIX CHAMBER CONCERTS } Cooper Union
F. X. ARENS, Director
SYMPHONY KNEISEL AND FLONZALEY QUARTETS
CONCERTS BARRERE ENSEMBLE NONETTE, Etc.
THIRD SYMPHONY CONCERT, Carnegie, Jan. 29, 3:15 P. M.
Soloist, Miss Laeta Hartley, Pianist.
Nicolai, Overture, "Merry Wives of Windsor"; Beethoven, 5th
Symphony; Saint-Saëns, Piano Concerto, op. 22; Humperdinck,
"Hänsel und Gretel"; Tchaikovsky, Chamber Concerts, 12 1/2 min.; Orchestral, 15,
25, 35 and 50. At 32 Union Sq. (S.uy. 3382). A. LENALIE, Mgr.

Sig. LECOMTE

BARITONE METROPOLITAN OPERA CO.

Has Resumed Teaching in New York
STUDIO: 53 EAST 56th STREET, NEW YORK
Telephone, 4874 Plaza

RATCLIFFE CAPERTON

SUCCESSOR TO THE MAESTRO

GIOVANNI BATISTA LAMPERTI

Credentials to show that during his life Mrs. Ratcliffe Caperton was acknowledged by Lamperti from 1892 until his death, 1910, to be his only Authorized Representative and Assistant.

STUDIOS:

NEW YORK
STUDIO HALL, Nos. 50-58 E. 34th St.
Monday and Thursday
Casualty Hour, 1 to 2 P. M.

PHILADELPHIA
THE GLADSTONE
Wednesday and Saturday
Gladstone School, Tuesday and Friday

the temperamental side of his nature and feel free to play his programs from memory. What he lacked in temperament was made up for by Mr. Reddick, a splendid temperamental player, but not quite as lucid or clean as Mr. Grisselle. Miss Hark gave a good account of herself in all her numbers, but was especially good in her last song. Mr. Robinson made a good impression with his violin playing, especially in the sonata. He has a warm singing tone which, though not particularly large or virile as yet, has an appealing quality about it. The next scholarship recital will be given in the Odeon on January 23.

Through an oversight the name of Edgar Stillman-Kelley was missed in the list of request numbers sent to the management of the Cincinnati Symphony Orchestra. A request was sent in for Mr. Kelley's "Macbeth" music and Mr. Stokowski has that, together with many other compositions by American composers, under consideration for the request program to be given on March 3 and 4.

A local musician who heard "The Girl of the Golden West" in New York recently says he has six first class novels by Nick Carter that he is going to set to music if he can only get some one to make a translation into Italian for him.

Signor Tirindelli occupied a front seat at the Flonzaley Quartet concert the other evening and watched every motion of the viola player with loving anxiety. Why? Because, though it may not be generally known, Ugo Ara, the accomplished viola player of the Flonzaley Quartet, learned all he knows about playing stringed instruments under the watchful eye of his master—Signor P. A. Tirindelli.

Schumann-Heink will appear in Music Hall on January 27.

A set of interesting programs comes from the Ursuline Academy, at Youngstown, Ohio, the recitals being by pupils of Lydia Parant. On October 18, William Walsh, a particularly talented pupil, played the sonata, op. 111, by Beethoven; sonata in B minor, by Liszt; the ninth rhapsody, by Liszt; the sonata "Eroica," by MacDowell; a rhapsody by Brahms, and eight short pieces by Chopin, Saint-Saëns, Grieg, Rubinstein and Dvorák—truly a remarkable showing as a feat of memory alone. It is recorded by the local critics that he gave a good account of his artistic side as well as his technical ability in this recital. Younger pupils of Miss Parant gave recitals on November 29 and December 29.

By the way, the year 1910 passed without a celebration of the two hundredth anniversary of the greatest thing that ever happened in music. The anniversary of the thing that has done more for the evolution of music than all other agencies combined.

The next concert of the Liederkrantz, the prominent male chorus of Cincinnati, will take place on February 19, in Music Hall, under the direction of Louis Ehrgott.

Theodor Bohlmann, the well known pianist and pedagogue, gave a lecture on Hans von Bülow before the German Literary Club, last week, Wednesday evening. The lecture was in German.

The next concert of the Heermann-Adler-Sturm Trio will be given on February 1, with Helen Hinkle, soprano, as soloist.

A program in honor of Mozart's birthday will be given by the Women's Club, Music Department, under the direction of Mrs. Henry Ern, on Friday afternoon, January 27.

The eighth Beethoven symphony, Schubert's overture to "Rosamunde," the "L'Apprenti Sorcier" of Dukas, and the Tchaikovsky violin concerto, will make up the program for the next pair of symphony concerts. Emil Heermann, concertmeister, will be the soloist.

Elsie Marshall, the gifted soprano of whom mention was made last week, will make her public debut in a recital in Memorial Hall, on February 7.

The next concert of the Orpheus Club, Edwin W. Glover, director, will be given on the evening of February 9. Horatio Connell will be the soloist.

Alessandro Bonci will be heard in recital at the Grand Opera House on Thursday afternoon, February 9.

The Lyric Quartet, a new concert organization, has recently established itself at the College of Music, and is composed of a group of talented and well known young singers. Its personnel includes Norma Hark, soprano; Alma Beck, contralto; Joseph A. Panther, tenor; William

Adams, bass, and Edna Giunchigliani, pianist. The Quartet will specialize to some extent in the popular Liza Lehmann works and already has several engagements booked outside the city.

The second College of Music Chorus and Orchestra concert will be given in Music Hall, February 14.

The College of Music will present pupils from the class of Lillian Arkell Rixford in an organ recital at the Odeon, February 20.

Pier Adolfo Tirindelli announces a program of exceptional interest for the second Conservatory Orchestra concert of the season, on the evening of February 2. The central feature will be a Haydn symphony, while the novelty on the program will be entrusted to Alma Betscher, who will play the new Scharwenka concerto in F minor, with orchestral accompaniments. Other numbers on the program will be the "Zampa" overture, and compositions of Vieuxtemps, Rubinstein and Sibelius.

One of the most enthusiastic welcomes ever accorded any concert given in Bloomington was that given Theodor Bohlmann and Bernard Sturm, of the Cincinnati Conservatory of Music, last Monday evening, on the occasion of their giving a joint recital in that city.

The resources of the voice and operatic as well as the orchestral departments of the College of Music are being exercised for the realization of its most important purposes, the production of grand opera in English. Since the organization of the Springer Opera Club, a few years ago, music lovers have been given an acquaintance with several beautiful operas, that might otherwise have been denied them. In "L'Amico Fritz," "Cosi fan Tutte" and "Mirella" are three fine works which are entire novelties to American opera goers. The first and last named were given professional presentation in New York, but were not repeated. Every one who heard them given by the College seemed enthusiastic over them. "Mirella" was heard in America for the first time in 1883, when it was given in New York by the Mapleson forces, with Madames Scalchi and Nevada in the leading feminine parts. The presentation of "Mirella" in the recent trial performance by the Springer Opera Club at the Odeon showed its beauty and melodiousness, and consequently the next performance with orchestra, January 31 and February 1, under the direction of Albino Gorno, will be awaited with much expectancy.

OSCAR HATCH HAWLEY.

Honored Even at Home.

MINNEAPOLIS, Minn., January 9, 1911.

Wilma Anderson-Gilman, pianist, surprised even her host of loyal friends and staunch admirers by the success



WILMA ANDERSON-GILMAN,
Minneapolis School of Music.

attending her appearance as soloist at the Sunday popular concert of the Minneapolis Symphony Orchestra.

Mrs. Gilman's standing as a pianist, established by numerous recitals marked as much by the artistic original-

ity of their arrangement as by the facility of their execution, and as notable for sincerely sympathetic interpretation as for an almost masculine brilliance of technic, served to attract an unusually large crowd to the Auditorium to witness her first appearance as a symphony soloist before that most exacting of publics, a home audience.

Mrs. Gilman's performance of Liszt's romantic second concerto aroused the audience to an enthusiastic outburst such as seldom rewards the efforts of even noted visiting artists. The audience was not satisfied to have her return again and again to bow her acknowledgments. Even a rendition of the Joseffy arrangement of Gluck's "Alceste" arietta, its cameo clearness in masterly contrast to the liquid fire of the concerto, failed to satiate Mrs. Gilman's auditors. A second recall, almost without precedent in the history of these concerts, was continued until rewarded with the black key study of Chopin.

Nor did the plaudits end with the personal congratulations which followed the concert. What the public began Sunday the press takes up today. Caryl B. Storrs, music editor of the Minneapolis Tribune, writes:

Wilma Anderson-Gilman covered herself and Minneapolis with glory. An adequate performance of this tremendous work calls for every attribute of pianism: physical, mental and temperamental. To say that Mrs. Gilman met all these requirements is to do the merest justice to a compellingly beautiful performance.

The afternoon papers also took up the strain of praise. Stuart Maclean, of the Minneapolis Journal, tempted for once out of his characteristic caniness, ventures the direct declaration that:

Mrs. Gilman is an artist and plays the piano like the famous artist who mixed his colors with brains. She exhibited a variety of tone color and accomplished one thing that only a few of the imported pianists accomplish—gave Mr. Oberholfer no uncomfortable moments.

Harlow Gale, musical critic of the Daily News, after dilating upon the delights and difficulties of the concerto itself, said:

All these extremes of the mighty poetic composer were wonderfully brought out by Mrs. Gilman. Not only the delicate and rippling clarity, but also, what always astonishes her hearers, the manly power and virility was likewise marvelously reproduced.

And perhaps the most remarkable thing about this success is that it has been scored, not by a professed virtuoso abnormally specialized, but by a woman busily engaged as a teacher in the Minneapolis School of Music, Oratory and Dramatic Art; in lecture and concert recital work throughout the Northwest and besides all this, an ardent outdoor sportswoman and a leading spirit in Minneapolis' largest woman's club, the Thursday Musical. Of course a European training culminating in a successful debut in Brussels and rounded out by a varied concert experience on the road prior to locating here, has greatly helped this artist.

LOS ANGELES MUSICAL EVENTS.

LOS ANGELES, Cal., January 2, 1911.

The Los Angeles Woman's Orchestra, which is one of the best of that kind in America, held its first public rehearsal in Blanchard Hall, under the direction of Harley Hamilton. The program was brilliantly carried out; it included the "Water Carrier" overture by Cherubini, the "Clock" symphony by Haydn, a fantasy on themes from Saint-Saëns' "Samson and Delilah," and the "Good Friday Spell" from "Parsifal."

The Christmas cantata, "The Shepherd King," was rendered in excellent style by the choir of the Pico Heights Congregational Church. The soloists were Edith Johnston, soprano; Rowena Smith, alto; W. Gribben, tenor, and Ralph Corkran, baritone. Ralph Demorest, organist and director, was in charge of the notable rendition.

E. H. Willey, the able director of Long Beach Municipal Band, was presented by the mayor of that city with a handsome gold medal in recognition of his praiseworthy work of educating the public taste with high standard programs.

A new organization has been formed under the name of Southern California Music Teachers' Association. Following are the elected officers: President, Charles F. Edson; vice president, Jennie Winston; secretary and treasurer, A. D. Hunter; program committee, M. F. Mason, L. Parson and W. Widener; committee on constitution, F. de Zielinski, O. Wismer and L. Mott. R. LUCCHESI.

Horatio Connell's Tour.

Horatio Connell, the baritone, is making another tour of the country. Sunday of this week Mr. Connell was a soloist of the concert given by the New York Symphony Orchestra in the New Theater, a report of which will be found on another page. This singer, who possesses a beautiful voice and a finished style of singing, is a pupil of the late Julius Stockhausen, one of the few singing masters of Germany, who had a vocal method that was founded upon the school of bel canto.



HEMENWAY CHAMBERS,
Phone 1439 B. R.
Boston, Mass., January 14, 1911.

Alessandro Bonci, the renowned master of the art of song, was the bright particular star of the week in his recital appearance in Symphony Hall, January 10. If one were to epitomize the artistic results attained by Mr. Bonci they might be said to sum up in the combination of the quintessence of art joined to a voice that ranks with the greatest among the living tenors of this generation. That, too, which differentiates his art from all others really lies in an apparently exhaustless breath control—a control which spins his tone to the finest and most gossamerlike thread, and swells the same on the one breath to a thrilling climax, and still has ample resources for whatever comes later in the phrase. As far as pure legato singing is concerned his rendering of the "Caro mio ben" of Giordani and the "Uno furtiva Lagrima" by Donizetti, as a matter of illustration, were exquisite masterpieces of their kind. For a bit of wonderful tone coloring again the lovely refrain "My Lady Sweet Arise," thrice repeated from Schubert's "Hark, Hark, the Lark," made the audience burst in stormily long before Mr. Bonci could complete this idyllically lovely bit of inspiration. The "Che gelida Manina" brought its own frenzied burst of approval, accompanied by uproarious shouts of "Bis" and "Encore" (a most unusual sound in staid Symphony Hall), which was not stilled until Mr. Bonci repeated part of the same as encore. MacDowell's "A Maid Sings Light" was also re-emanated, and the puzzle came in as to whether the marvellously clear cut diction which put to blush all like efforts of English speaking singers or the beautiful lyric itself were more responsible for the enthusiasm called forth. It is, of course, difficult to dilate on the word perfection, since that expresses everything better than endless paragraphing would, but with the remembrance of the vocal joy of the afternoon still ringing in the ears it is very difficult not to over enthrall. It was thoroughly evident, too, that all present felt the same, since the hand clapping and shouts of "Bravo, Bonci," did not cease for many minutes after the singer thanked the clamoring audience and declared his inability to sing again. Osborne Smith was an able second at the piano, giving Mr. Bonci the sensitively adequate support of a highly gifted musician.

Alice Nielsen, always ready to help whenever called upon for a good cause, gladly gave her services in behalf of the Free Hospital for Women on January 8, and sang a program of songs that included, among others, the "Sayonara" and "From the Land of the Sky Blue Water," by Charles Wakefield Cadman.

The midwinter concert of the People's Choral Union, F. W. Wodell, conductor, will be given in Symphony

Hall, January 22, and will enlist the solo services of Frances Dutton Brown, soprano; Anna Miller Wood, contralto; Clarence Shirley, tenor, and Earl Cartwright, bass, in addition to an orchestra, composed of forty members of the Boston Symphony Orchestra.

With the urgent call of duty to spur her on, Mrs. Edward MacDowell has taken it upon herself to answer in person the numerous requests of clubs and other organizations for requisite information regarding the aims and ideals of the MacDowell Memorial Association Movement now creating such widespread interest. In the course of her travels, which have already covered a deal of territory, having begun the first part of November, Mrs. MacDowell reached the club of this city, and delivered her talk on Wednesday afternoon before a large and deeply interested audience. The interest, too, was well founded, since the theme of the afternoon opened with a short talk on the aims of the movement and was followed by a series of stereopticon views of the "Peterborough Pageant" (which was given a comprehensive review in THE MUSICAL COURIER columns of August 24, 1910). As each picture flashed on the screen Mrs. MacDowell gave it a few words of explanation, so that both the historical and human significance of the whole gradually unfolded itself like some beautiful romance before the rapt listeners here, as it did on that memorable afternoon when the writer was privileged to see it on the MacDowell grounds surrounded by nature in its wildest, most primitive, state. Accompanying and illustrating these pictures were the same excerpts from the master's music used then, the only difference being that instead of an orchestra directed by Mr. Clifton, Mrs. MacDowell played them on the piano to Miss Bartholomew's beautiful song accompaniment. An impromptu reception was held at the close of the afternoon, and all left feeling stronger for this glimpse of the heroic fortitude of a woman in Mrs. MacDowell's state of health traveling the length and breadth of the land as the altruistic missionary of a great musical cause.

Clara Tippet was the recipient of many felicitations on the excellent showing made by Florence Kimball, her pupil, at the Musical Art Club concert on Monday afternoon, when she sang Cadman's "Sayonara" and a group of songs by Nevin, Franz and Debussy.

Among the pupils of Anna Miller Wood who participated in the Pierce Building studio recital given by their teacher on the afternoon of January 11 were Miss Littell, Inez Harrison, Louise Furry, Edith Bullard, Elinor Quincy, Carrie Davis, Grace Knight, Anthony Gorton, Susan Brown, Mary Strickland, Mabel Townsend and Mrs. Joseph Bullard. Of these twelve, seven are professional singers, some of them having come from distant States for

the purpose of studying with Miss Wood, while others again hold important solo positions in choirs both in and near Boston. These studio recitals are to be given every two weeks until Easter.

The popularity of the recently published songs from the "Legends of Yosemite," by H. J. Stewart, has already been attested by programs sent from San Francisco, in which two groups containing "Great Chief of the Valley," "The Lost Arrow," "Spirit of the Waters," "Spirit of the Evil Wind," "Were I the Rose" and "Summum Bonum" were the comprehensive list on one program. By a curious coincidence, too, "The Four American Indian Songs," by Charles Wakefield Cadman, were also on the same program, thus giving the brave red man an excellent musical showing for the nonce.

In view of the tremendous success scored by Mischa Elman in his recent appearance at the Boston Symphony Orchestra concerts, his recital next Saturday afternoon in Symphony Hall promises to draw a notably large concourse of people.

The Fox-Buonamici School held its second assembly of the season on Saturday afternoon, when a number of the advanced students made a splendid pianistic showing in the various difficult numbers they essayed. These assemblies or recitals will now take place every Saturday afternoon until February 18, when the first large public recital of the season will be given by the pupils in Steinert Hall.

The second concert of the Flonzaley Quartet will be given in Chickering Hall, Thursday evening, January 26. GERTRUDE F. COWEN.

OPERA AND CONCERTS IN NEW ORLEANS.

NEW ORLEANS, January 11, 1911.
The French Opera Company has been attracting large audiences in the old Bourbon Street Theater. "Thais," with Maria Louise Rolland in the title role, has proven one of the favorites of the season. "Herodiade" was given a revival, as it were, and was a good medium for the display of the powers of Mlle. Scalar, Madame Blancard, and MM. Fontaine, Morati, Huberty and Moore. Last Thursday "La Boheme" was given before a packed house. This performance is one of the very best of the work that this city has ever had. The cast was carefully selected and reflected credit upon the artists and the management. There has seldom been heard a Rodolphe who combined such vocal and dramatic qualities as those of tenor Fontaine. This young artist has moved local opera goers to frequent demonstrations of delight by his impassioned singing of such roles as Sigurd, Raoul, Des Grieux and Jean ("Herodiade"). At an early date "L'Attaque du Moulin" will be presented, with a fine cast.

Francis Macmillen, the violinist, has been engaged here for a private musical on the afternoon of January 21. The affair is looked forward to as one of the most important of the season.

Jane Foeder's Philomèle Cercle will hold its next musical Monday evening.

The next monthly meeting of the Polyhymnia Cercle, of which Theresa Cannon-Buckley is the musical directress, will be held January 23.

Cecil Fanning, H. B. Turpin and Harriet Ware will give a joint recital in the Athenæum on March 14.

HARRY B. LOEB.

Mme. de BERG-LOFGREN

TEACHER OF VOICE—"Garcia Method."

Recital, Oratorio and Opera

Teacher of Bettina Freeman, formerly of the Boston Grand Opera Co.; Mrs. Doris Kessler, Seattle; Susan Darlington Peirce California; Blanche Goulet, coloratura soprano, and Charles H. Clark, bass, soloist First Universalist Church, Worcester.

Address: 70 Westland Avenue Tel. 3874-3 Back Bay

MISS CLARA MUNGER

177 Huntington Avenue, Boston
MISS KATHERINE LINCOLN, Soprano
New York Representative. Management, Mrs. PAUL SUTORIUS, 1 West 34th Street, New York
STUDIOS: Metropolitan Opera House, New York. Pierce Building, Boston

Charles ANTHONY PIANIST

STEINERT HALL, BOSTON

Mr. & Mrs. HUBBARD Vocal Instruction

Symphony Chambers

Boston

FOX-BUONAMICI SCHOOL OF PIANOFORTE PLAYING

Steinert Hall, Boston

FELIX FOX
CARLO BUONAMICI } Directors

JOSEPHINE KNIGHT SOLOIST BOSTON FESTIVAL

Personal Address.
4 Haviland Street

SOPRANO

Orchestra 1907-08-09
Management: G. W. STEWART
120 Tremont Street, BOSTON

FLETCHER MUSIC METHOD

THE ORIGINAL AND ONLY PATENTED MUSICAL KINDERGARTEN
AND SIMPLEX SYSTEM OF AMERICA AND EUROPE

EVERLYN FLETCHER-COPP 31 YORK TERRACE, BROOKLINE, MASS.

N. WATERMAN BARITONE

Oratorio, Recital
and Opera

Teacher of Singing

STUDIO: New Century Building

177 Huntington Avenue, Boston

Busoni's Tribute to America.

Ferruccio Busoni is an admirer of America. Apart from the fact that his eldest son, Americus, was born in Boston, Busoni has other interests which have stimulated his affection for this country.

"America is not only the land of the future, but the land of the present," said Mr. Busoni. "To the young man, the middle aged man, to the old man, to our mothers, wives and daughters, America holds every possibility within the range of human desire. In science and art, too, America is rapidly coming into its own, particularly in its interest in and appreciation of music."

"I noticed particularly during my visit here a year ago that American audiences have come to know what they want and insist upon getting it. Mediocre compositions and mediocre performances have been tabooed by the men and women forming the audiences that attend the musical undertakings of this country."

"The men or women and our musical organizations of today, before whom artists seek consideration, demand that the artists be prepared to 'deliver the goods,' as you say in this country. It is not merely the ability to play or sing reasonably well that is insisted upon, but the ability to do either superlatively. America has heard so many artists of the very first caliber in the past few years, and the best things in music done as well as it is possible to do them, that it is necessary for us to fortify our technical and artistic equipment to reach the lofty standard now demanded."

"With the critical ear of the American people focused upon them, the performances of the great artists now seeking the endorsement of the American people must constantly surpass their previous achievements. It is, perhaps, hard for those who have arrived at the summit of their profession to surpass the artistic excellence of what they have done, but, so far as America is concerned, there is no other way out. There is compensation for all that is looked for because American audiences have come to discriminate keenly between the very good and that which is several degrees better. In consequence we know that our improvement is observed by the manner in which our performances are received."

"America has not only an appreciation for the best in music, but it has developed fine musicians who are certain, in time, to place the name of their country high on the roll of the world's musical achievements. The splendid work that is being done by the women's clubs of this country cannot be too highly endorsed. To them the country, as well as the artist, owe a debt that probably never can be paid."

Oscar Saenger's Birthday Celebration.

Mrs. Oscar Saenger gave a very unique entertainment on Sunday evening, January 8, to celebrate her husband's birthday. First a dinner was served to twelve old friends, at which the master's health was drunk; then later in the evening other friends were bidden, and the following program was carried out, with stage setting, costumes, etc.:

Pastorale from Nell Gwyn.....	German
Hungarian Dance in G minor.....	Brahms
String Orchestra, under the direction of Bernard Sinsheimer.	
Where the Road Ends.....	Ruth Sawyer
A play in one act. Time, long ago.	
Characters:	
A Gypsy Man.....	Ruth Sawyer
A Gypsy Maid.....	Eleanore Welles Saenger
Asa's Tod, from Peer Gynt Suite.....	Grieg
String Orchestra.	
Scene from Carmen.....	Bizet
Carmen.....	Louise Barnolt
Don Jose.....	Orville Harrold
William J. Falk at the piano.	
Im Frühling.....	Grieg
String Orchestra.	
The Throne Room.....	Amelia J. Burr
A play in one act, being Number Three of Plays in the Market Place.	

Characters:	
The King.....	Eleanore Welles Saenger
The Beggar Maid.....	Ruth Sawyer
A Chorister.....	May Jennings
(Violin obligato played by Mr. Sinsheimer.)	

Mr. Saenger's young daughter, who acted two roles, displayed ability for dramatic work. The gypsy play was written for her by Ruth Sawyer, who is a talented playwright as well as actress and professional story teller.

Among the guests were Mr. and Mrs. Edgar John Felloses, Mr. and Mrs. Ernest Biardot, Dr. and Mrs. Herman Baruch, Dr. and Mrs. Frederic Gilette, Mr. and Mrs. Albert J. Weber, Signor and Madame de Pasquali, Madame Rappold, Lillian Rappold, Sara Anderson, Joseph Baernstein-Regneas, Mr. and Mrs. George T. Stockham, William M. Sullivan, Elbert Fretwell, Miss H. A. Cammeyer, Mrs. E. L. Hart, Ronald Hart, Lily Wood Morse, Mr. and Mrs. Bernard Sinsheimer, Audrey Hall, Guy Coate, Lucien de Vannoz.

Richard Platt, Pianist.

Richard Platt is one of the younger Boston pianists who is steadily and quietly forging ahead, and becoming more and more widely known as each season advances. A pupil of Barth and Stepanoff, of Berlin, he made his debut with the celebrated Philharmonic Orchestra of that city, and



RICHARD PLATT,
Boston pianist.

scored such a phenomenal success that he was immediately engaged for a recital in Dresden and two appearances in Leipzig, one in recital and the other as solo pianist with Kubelik, who was then creating a furore. Following that Mr. Platt made his London debut at a special introductory concert given for him during the Richard Strauss festival held in St. James' Hall. There he played two concertos, with Strauss and Mengelberg alternating as conductors, and gave a group of solo numbers in addition. His success was so great that he immediately received numerous offers from managers for concert tours, but decided to return to America instead and devote his time to teaching and concertizing.

No sooner had Mr. Platt established himself in Boston when the demand for his services in both capacities be-

came so urgent that it was almost impossible for him to take half of what came his way. Since then he has been heard to splendid advantage publicly in solo and ensemble work; his recent series of recitals with Miss Fletcher, the gifted young violinist, having called forth the glowing appreciation of all who heard their ambitious programs. From present indications, too, the series of concerts so auspiciously begun will be continued next season in answer to the steadily increasing demand for the services of the young artists in miscellaneous and ensemble programs all through the country. A glimpse into the artistic attainments of Mr. Platt would hardly be complete without mention of his charming compositions, among which the two piano numbers and two songs recently published give evidence of a creative talent of very high order.

GERTRUDE F. COWEN.

On Incidental Music.

LONDON, December 17, 1910.

To The Musical Courier:

America has yet to become properly acquainted with Norman O'Neill—composer, poet and musical goldsmith; for it was Mr. O'Neill who furnished the appropriate and delicate setting to Maurice Maeterlinck's jewel like play, the "Blue Bird." In New York, when the "Blue Bird" was presented at the New Theater—adhering to our national custom of slaughter, in form, and capricious interpolation—the original "Blue Bird" music was served in a sort of spasmodic stew with a little "Carmen" as a peppery antidote, and I have no doubt a dash of George Cohan to add flavor. It is a trait of ours—this wholesale interpolation—and not understood by our foreign brothers, who protest naturally in paternal and musicianly agony at the liberal amputation of their offspring, when presented to the audiences who demand a quick luncheon system of entertainment.

I often wonder whether, if the managers, who so ruthlessly break all the laws of etiquette in art, were to behold their own children of the flesh, hewed limb from limb before their eyes, they would consider more the feelings and nerves of composers who are forced to submit to these compulsory operations or have their names erased from the billboards. Mr. O'Neill wove about the "Blue Bird" a perfect web of musical poesy, which caught all London in its spell. The motifs are as simple as the prophetic fairy story (which rivals "Peter Pan"), but with an appeal stronger than any I have ever heard in incidental music. The entrance of the "Fairy" to the "Dance of the Hours," the "Entrance of Light," the "Land of Memory," the "Palace of Night," the "Song of the Mothers," the "Blue Bird's Garden," all of them are so deliciously told in orchestral etching, that it lingers in consciousness like an attenuated perfume. Bizet's "Carmen" is a great operatic work and its production made history, but how it could be used in illustrating the symbolism of Maurice Maeterlinck I have yet to understand. And so does Mr. O'Neill, "dontherknow."

Very truly yours,

ELSA MAXWELL.

A Studio Song Recital.

Caroline Gardner-Bartlett, the distinguished vocal artist and teacher, will give her second song recital in her studio, 257 West Eighty-sixth street, on Thursday afternoon, January 19, at four o'clock.

Vocal students and professional singers who wish to profit by a demonstration of Madame Gardner-Bartlett's splendid art of voice production, should avail themselves of this opportunity.

Mulford Pupils Engaged.

Two of Florence Mulford's pupils, Miss Biggin and Miss Brown, have been selected to assist in the presentation of "The Children of Bethlehem" on an extended trip.

Music Lovers Pilgrimage to Europe

Second Season

Bayreuth Festival. Grand Opera. Concerts. Enthusiastic professional musicians for lecturers. A wonderful opportunity. Write to

H. W. DUNNING & COMPANY, 14 C Beacon Street, Boston, Mass.

CLARA TIPPETT

TEACHER OF SINGING
312 Pierce Building Boston, Mass.

FAELTEN
PIANOFORTE SCHOOL
CARL FAELTEN, Director
30 Huntington Avenue BOSTON

Theodore Habelmann's Operatic School
909 West End Avenue, bet. 104th & 105th Sts.
Phone, 7039 Riverside Subway Station 103d St. NEW YORK

JOSEF	LHEVINNE	SEASON 1910-11
		Wannsee-Berlin
HINSHAW	Baritone	
	Metropolitan Opera Co., New York	
	Available for Spring and Fall Tour, 1911	
	Oratorio, Concerts, Recitals	
PAUL MORENZO	TENOR	
	MANAGEMENT	
	MORTIMER KAPLAN	
	1921 Broadway New York, N. Y.	
ROSA OLITZKA	Prima Donna Contralto	
	Oratorios—Concerts—Recitals	
	5143 Michigan Avenue, Chicago, Ill.	
JANE T	CONTRALTO	
	204 West 94th Street	
	Phone, 2409 River	
	Managed by THE QUINLAN INTERNATIONAL MUSICAL	
	AGENCY, Successors to the Wolfshoe Bureau	
	1 West 34th Street New York	



ST. PAUL, January 14, 1911.

Festive and sparkling with color was the scene at the Auditorium on the opening night of opera in St. Paul. The boxes and lower floor were occupied by the people who represent St. Paul's social and artistic circles and the balconies were filled with a happy music-loving throng. The opera for Thursday evening was "Thais." Charles Dalmores as Nicias, and Cleofonte Campanini, conductor, shared the honors of the evening. On Friday afternoon Offenbach's "The Tales of Hoffmann" was given, with John McCormack (Hoffmann), Tina di Angelo (Niclaus), Alice Zepilli (Olympia), Marguerita Sylva (Giulietta), Lilian Grenville (Antonia). The most satisfactory woman's voice of the afternoon was that of Lilian Grenville, who sang and acted well the part of the Munich maid. Her one glorious resonant high note would have established her in a firm place of her own if she had done nothing but that. Marguerita Sylva as the Venetian beauty showed a glimpse of what her Carmen would be. This expectation was fulfilled and a fascinating, alluring Carmen thrilled her audience to the end. Though the seat sale for "Carmen" on Friday night was not so large as it was for the newer productions offered, the enthusiasm of the audience proved that the familiar music of this opera is always bound to be enjoyed to the full. Alice Zepilli (Micaela), was well received and her beautiful rendition of the well known aria was followed by most prolonged applause. The orchestra played well and the quiet entr'actes were in delightful contrast to the stirring music of the opera proper. After the third act Campanini appeared with the singers and received the share of applause due him. This afternoon will be given "The Girl of the Golden West," with Caroline White, Bassi and Sammarco; tonight, "Louise" will be the offering of the Chicago Grand Opera Company.

The Minnesota chapter of the American Guild of Organists had a dinner followed by a business meeting at the Ryan Hotel, St. Paul, the evening of Tuesday, January 11. Nineteen organists were in attendance. The meeting next month will be held in Minneapolis.

The Schubert Club, at its meeting in Elks' Hall, on Wednesday afternoon, presented a very agreeable novelty in the first appearance of the St. Paul Symphony Woodwind Quintet. The members of the organization are Louis Alberghini (flute) Emilio Gauzerla (oboe), Clarence Warmelin (clarinet), Henry Cunningham (bassoon), Morris van Praag (horn). Though there was lacking, at times, in their playing the certainty which a little more experience will bring the performance of the Taffanel quintet and the suite (four movements), by Sobek, gave genuine pleasure and both numbers were warmly received by the club. The soloist of the afternoon was Madame Hesse-Sprotte, accompanied by Carrie Zumbach.

At the next meeting of the Schubert Club a reciprocity program will be given by members of the Duluth Matinee Musicales.

The Minneapolis String Quartet, assisted by members of the Schubert Club, will give a program of chamber

music by American composers in Elks' Hall on February 22.

The Flonzaley Quartet will give a recital in Park Congregational Church Wednesday evening, March 8.

Henry J. Williams (harpist), will give a recital in February, assisted by one of his pupils, Mrs. Johnston, of this city, and a vocal soloist to be announced later. A feature of this program new to St. Paul will be harp duets played by Mr. Williams and Mrs. Johnston.

Notwithstanding the anticipation of grand opera and much music to come a fairly large audience was present at the sixth symphony concert on Tuesday evening. The Schumann "Spring" symphony featured the first part of the program. Two Swedish works, "Praeludium" (Jaernfelt), "Summer Night on the Fjord" (Schjelderup), and "Coronation March" (Saint-Saëns), comprised the second part. Madame Kirkby-Lunn was the soloist, singing two arias, "Divinités du Styx" from "Alceste" (Gluck), and "Gerechter Gott" from "Rienzi" (Wagner), and responded to two encores.

MARIAN COE HAWLEY.

Cecil Fanning Sings in Costume.

Cecil Fanning, the American baritone; Geraldine Farrar, of the Metropolitan Opera Company, and Mr. and Mrs. Arnold Dolmetsch appeared last Thursday morning at a concert of old music in the ballroom of the Hotel



CECIL FANNING IN COSTUME, 1830 PERIOD.
(From postcard by Anne Hoffman.)

Plaza. This was the second in a series of musicales managed by Mrs. R. W. Hawkesworth. Mr. Fanning resembled a youthful "Beau Brummel" in his costume of the 1830 period, which is shown in the accompanying photograph. The baritone was in fine voice, and his gestures and facial expression did more to ingratiate him to the company of fashionable women that crowded the auditorium and boxes. Mr. Fanning opened the program with four songs of the Elizabethan period:

So Sweet Is She (Ben Jonson; 1614)....Arr. by Arnold Dolmetsch
Sweet Kate (1609).....Robert Jones
Come Again (1597).....John Dowland
The Keys of Heaven (Dance Song)....Arr. by Lucy E. Broadwood

One would go far to hear Mr. Fanning interpret "The Keys of Heaven." His graceful acting and delicious hu-

mor never fail to bring him an ovation. He sang the other songs in this group with equal charm of voice and manner.

Mr. Fanning was heard in two other groups as follows:

Traditional songs—

Georgie, or Banstead Downs.....Sussex
The Bailiff's Daughter of Islington.....Sussex
Oh, the Trees Are Getting High.....Surrey
I'm Seventeen Come Sunday.....Surrey

Other songs—

Three Fishers (Charles Kingsley).....John Hullah
Fanny Grey.....Hon. Mrs. Norton
Meet Me by Moonlight Alone.....J. A. Wade
Pop Goes the Weasel.....

The baritone was recalled many times and repeated the amusing "Pop Goes the Weasel." The lovely legato singing of the artist was revealed in the suave ballad, "Meet Me By Moonlight Alone." There was no shade of emotion that Mr. Fanning did not express, and he won his hearers completely by the manliness of his art. Mr. Fanning and Miss Farrar (who sang old songs and ballads, like "Comin' Thro' the Rye," "Annie Laurie," "Within a Mile of Edinboro' Town," etc.) were accompanied at the harpsichord by Mr. Dolmetsch. Mrs. Dolmetsch played a solo on the viol di gamba and Mr. Dolmetsch one on the harpsichord, but the triumph of the morning was made by Cecil Fanning. Three engagements resulted in this appearance. One of them was a musicale at the home of Mrs. Stuyvesant Fish, Saturday night, at which Mr. Fanning, by request, repeated a number of the songs he gave so inimitably last Thursday morning. Mr. Turpin, Mr. Fanning's official accompanist, assisted the singer at the musicale Saturday night.

Eugene Bernstein, Gifted Pianist.

Eugene Bernstein, the Russian pianist, whose studio is now located at 253 West 111th street, was first introduced to the New York public some years ago in a series of sonata ensemble musicales. Mr. Bernstein has made several trips to the far Northwest, and on these tours he was jointly associated with Mlle. Dolores, the soprano. More recently Mr. Bernstein has organized the Bernstein Trio with his brothers, Michael, violinist, and Arthur, cellist. Besides having distinguished himself as soloist in many concerts in this country, he is as widely known for his beautiful art in ensemble playing and also is valued for his skill as a teacher, "coach," and, above all, as an accompanist. There are few pianists so well equipped in the various branches of music.

Before coming to this country Mr. Bernstein made some reputation abroad. A product of the best training which the Old World affords, it was not surprising that his natural gifts should be developed so as to make him a personality in whom music lovers would take a keen interest. Many of the clubs and musical societies in the United States have engaged Mr. Bernstein, and not only has he displayed the technical resources which are expected of a concert pianist, but he has at the same time revealed the temperament which is a heritage with his race, but it should be said that this temperament is held under admirable control, and because of this Mr. Bernstein has succeeded in the work of ensemble player and accompanist, as well as soloist.

"Natural Laws in Piano Technic."

Mary Wood Chase, of Chicago, the writer of that concise, clear and technical piano book, "Natural Laws in Piano Technic," has just received the following letter from Mark Hambourg, through his secretary:

I am instructed by Mark Hambourg to thank you for sending him your new book, "Natural Laws in Piano Technic." Mr. Hambourg has read the book with much interest and thinks it a valuable and instructive work. He wishes you every success in the continuance of your most interesting studies.

Yours faithfully,
D. MUTH,
Secretary.

London.

WILLIAM MAC PHAIL

VIOLINIST, CONCERTS

For Terms, Address:
501 Metropolitan Music Building
Minneapolis

MARIE EWERTSEN O'MEARA

CONTRALTO - CONCERTS and RECITALS ST. PAUL

MME. B. HESSE-SPROTTE, Contralto

CONCERTS, ORATORIOS, RECITALS. TEACHER OF VOICE. Late of the Opera at Wiesbaden, Mainz, Dusseldorf.
Studios in Minneapolis and St. Paul Management of Northwestern Concert Direction.

DAVID PATTERSON

COMPOSER PIANIST Teacher of Theory and Piano MINNEAPOLIS, MINN.

LELLA PARR-LIVINGSTONE

CONTRALTO Concerts, Recitals, Vocal Instruction THE OGDEN MINNEAPOLIS



LESLEY MARTIN, Bel Canto

STUDIO: 1425 BROADWAY, NEW YORK

SINGERS—Susanne Baker Watson, Cora Cross, Pauline Fredericks, Andrew Mack, Nellie Hart, Marion Stanley, Estelle Ward, Geraldine Hutchison, George Hennes, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Mabel Wilbur, John H. Stubbs, Edward Foley, Albert Wallerstedt, Umberto Sacchetti and many other singers now before the public in opera and church work.

RUTH ALTA ROGERS

PIANIST

Concerts and Recitals

UPPERIOR

WIS.

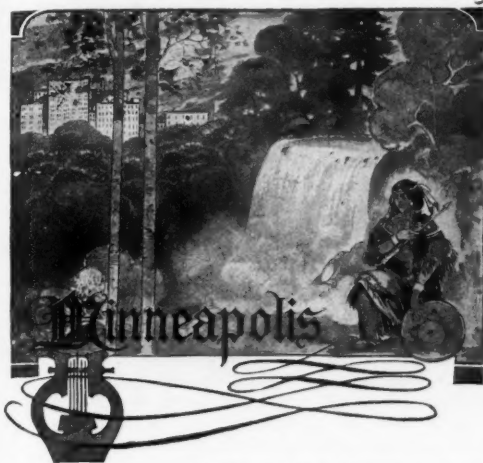
KATHARINE HOFFMANN

Accompanist

With Schumann-Henk, Last Season in Europe
HOME ADDRESS: ST. PAUL

GUSTAVUS JOHNSON

PIANIST and COMPOSER
CONCERTS : : : : : RECITALS
Director Johnson School of Music, Oratory and Dramatic Art
MINNEAPOLIS Catalog



MINNEAPOLIS, MINN., JANUARY 14, 1911.

The Minneapolis Symphony Orchestra is making a short trip into Wisconsin this week playing both at Eau Claire and Menominee. One of the members is quoted as saying "The appreciation of music in the small towns of the Northwest is rapidly increasing. Where a few years ago good music was but a name and opera and symphony concerts even less, now there is an appreciative knowledge of the really good in music."

It is certainly cheering in this supposedly self-centered age to see a city stand by its own as Minneapolis did by Wilma Anderson Gilman at the last Sunday's "Popular." Mrs. Gilman does not need any excuse of partisanship to account for the enthusiasm of the audience, however. She is a plucky little woman who has made a brave fight for the best in music and deserved every bit of the glory and honor which she so richly received from a packed house. The orchestral part of the program was also very interesting and enjoyable and the whole concert moved along with the ease and swing which is very like inspiration. Especially fine was the reading given to Saint-Saëns' "Danse Macabre," with violin obligato by Richard Czerwonky, and also the ballet music from Schubert's "Rosamunde." Sinding's "Frühlingsrauschen" was a pretty, if rather vigorous, spring picture and the "Invitation to the Dance" (Weber-Weingartner), although taken at a tempo which made it a miracle that it could be played at all, was greatly appreciated. Mrs. Gilman played Liszt's A major concerto.

In spite of the growing excitement preceding the preparations for the Busoni concert, which now draws near, the Thursday Musical took the time to prepare a very pleasing program for the last meeting. The piano numbers were unusually interesting, and also the Russian suite (Paul Juon), played by Helga Jensen, Marion Barnstein and Eloise Shryock. Of the voice numbers two sung by Miss Wharry took added interest from the fact that they were studied by Miss Wharry under the composers themselves, Brogi and Bemberg. The last two of the group received more popular appreciation, however, and Miss Wharry sang them delightfully. "A Spirit Flower" was the most charming of the group by Agnes Lewis, although the whole was quite up to Miss Lewis' usual artistic standard. Mrs. George Odum's two songs were also beautifully rendered, making a program of unusual enjoyability. Others who participated were Mrs. George Ransom, Olive Hambitzer, Mabel Hoff Hansen, Dora Kohen. Accompanists: Mrs. James Bliss, Margaret Gilmor, Anna Patterson, Marian Austin.

The Japanese operetta, "O Hanu San," music by Charles Vincent, was presented by the Enterpean Club of the University, Wednesday afternoon and evening, under the direction of Carlyle Scott, head of the Department of

Music. The leading parts were sung by Ruth Jackson and Mildred Borom and by way of real local color T. Murayama, a Japanese student, appeared as the Daimyo and an imposing feudal lord he made. Such marked applause followed the solo by Mr. Murayama, sung in his native tongue, that he had to respond with a short encore, also in Japanese. The orchestra was composed of students of the university supplemented by several members of the symphony orchestra.

The Czerwonky String Quartet gave an interesting program on Monday evening. The first number was a light, tuneful quartet by Pogojeff; the second, the Debussy quartet; the third, a quintet by Czerwonky, and, while somewhat disappointing as to depth and treatment, it is melodious and charming. James A. Bliss made the most of the piano part, which has a somewhat prominent place in the composition. Other members of the Quintet were Franz Dick, second violin; Karl Scheurer, viola; Karl Smith, cello, and, of course, Richard Czerwonky, first violin.

A number of the faculty members of Northwestern Conservatory were visiting during the holidays, Ella M. Powell and Anna M. Simmons in Chicago, Gertrude Dobyns in St. Paul, and Lelia Parr Livingstone in Indianapolis. Mrs. Arthur Wallerstein arrived in Minneapolis from Dresden, Germany, on Friday before Christmas. Mrs. Frederic Karr returned home from Chicago on Christmas morning.

Evangeline Loeffler, a pupil of Arthur Wallerstein, played the meditation from "Thais" at the Radisson Parlors Friday afternoon, January 6.

At the faculty hour of the Northwestern Conservatory, Saturday morning, Luella Bender gave an interpretative reading of Stephen Phillips' "Paolo and Francesca."

Friday evening pupils of the dramatic art department of the Northwestern Conservatory presented "The Servant in the House," under the direction of Frederic Karr, at the Y. M. C. A. Auditorium, before a large and an enthusiastic audience. Charles E. Fisher took the part of the Deaf Bishop; Elwyn T. Kelley and Maud Ford interpreted the roles of the Vicar and Auntie, his wife; Margharite Fisher appeared as Mary, their niece; Arthur Longley essayed the role of Robert Smith, the Drain Man; Morton Miller played Rogers, the Page in Buttons; Willard Webster took the part of Manson, the Butler. Ethel Alexander, Dutchess Goodenough, and Bessie Gisvold furnished the music for "The Servant in the House."

Leila Parr Livingstone, of the Northwestern Conservatory, will sing Sunday afternoon for the men's meeting at the Y. M. C. A. Auditorium.

Rebecca Epstein, reader, pupil of Frederic Karr, of the Northwestern Conservatory; Ranghild Holmquist, soprano, pupil of Arthur Vogelsang, and Eva Higgins, pianist, will present a mixed program at the Handicraft Guild Hall on Wednesday evening, January 18.

At student hour, on Thursday afternoon, the following program was given by pupils of Arthur Wallerstein and Frederic Fichtel, of the Northwestern Conservatory: "Marche Mignonne" (Poldini), by Florence Hanson; "Spinning Song" from "Flying Dutchman" (Wagner-Liszt), by Ethel Alexander; barcarolle, F minor (Rubinstein), by Theodora Treendle; "Papillons" (Schumann), by John J. Beck; violin concerto, No. 6, first movement (Rode), by Gladys Conrad, assisted by Louise Chapman; andante from concerto, G minor (Mendelssohn), by Ethel Alexander; Mr. Fichtel at second piano.

The regular Saturday morning faculty recital was given yesterday, January 14, by Jean Koch, head of the violin department, and Margaret Gilmor and Maud Peterson of the piano department of the Minneapolis School of Music.

Oratory and Dramatic Art. The program opened with the following group by Miss Peterson: Prelude and toccata (Lachner), minuet (Raff) and romance (Sibelius). Rubinstein's sonata for viola and piano was played by Mr. Koch and Miss Gilmor.

A recital is announced for the latter part of this month to be given in the recital hall of the Minneapolis School of Music, Oratory and Dramatic Art by piano students of Kate M. Mork, Margaret Gilmor and some of the vocal students of Maud Meyer.

Wilma Anderson-Gilman, of the Minneapolis School of Music, Oratory and Dramatic Art, will present a program for the regular Saturday morning recitals the latter part of this month. She will be assisted by Maude Peterson.

Vera Giles, pianist, of the faculty of the Minneapolis School of Music, Oratory and Dramatic Art, will give a recital in the school hall, Monday evening, January 16. This recital is open to the public without charge. The entire program will consist of compositions by the American composers.

A social and musical evening will be held at the studios of the Johnson School of Music, Oratory and Dramatic Art, Monday evening, January 16. A musical program will be given by the following pupils of Gustavus Johnson: Minnie Meyer, Dora Blomgren, Alice Nordstrom, Rose Silber, Ethel McNeill, Emily Minnet, Ida Shedlod, Hazel Rudberg, and Estelle Broberg. Vocal numbers will be given by Marcella Lavalee and Mrs. R. L. Brown, pupils of Agnes Lewis.

Mabel Hansen and Agnes Lewis, of the piano and voice departments, respectively, of the Johnson School of Music, Oratory and Dramatic Art, were soloists at the regular meeting of the Ladies' Thursday Musicales last Thursday.

Myrtle Burrows, class of '09, who is taking postgraduate work on the piano with Gustavus Johnson, has a large class of pupils at Buffalo, Minn.

Agnes Lewis, head of the voice department of the Johnson School of Music, Oratory and Dramatic Art, has resumed her work after a holiday visit to her home in Moorhead, Minn.

MARIAN COE HAWLEY.

George Sweet's Studio Musicales.

George Sweet's large studios in the Metropolitan Opera House were again crowded last Sunday, when Mr. and Mrs. Sweet gave the second of their musicales.

Mrs. Hummel's remarkable improvement under Mr. Sweet's careful guidance was particularly remarked, the purity of tone, clear enunciation, ease of execution and poise in phrasing in the difficult "Mireille" aria for soprano (Gounod), as well as the duet from "Don Pasquale" (Donizetti), which she sang and acted with Mr. Sweet, called forth enthusiastic applause. Mr. Sweet's sonorous, ringing voice, wonderful agility and mastery of all the subtle points in vocalism aroused tremendous enthusiasm for his consummate art.

An old pupil, George Fleming, a well known church and oratorio singer of New York, gave much pleasure with his singing of the ballads "Love Me Not" (Secchi) and "Gypsy John" (Clay). They showed his fine resonant baritone admirably. Mrs. Sweet assisted at the piano.

Tollefsens Play Scharwenka Sonata.

Carl H. Tollefsen was violin soloist at the concert of the Laurier Musical Club, of which he was formerly president, at Brooklyn on Wednesday evening, January 11. Mr. Tollefsen played "Melodie" (Halvorsen); "Spanish Dance" (Rehfeld), which was encored, and, with Augusta Schnabel-Tollefsen, Scharwenka's sonata in D major, op. 11, for piano and violin, which was very successful, both artists being recalled several times.

WILLIAM H. PONTIUS, Director Department of Music

MINNEAPOLIS SCHOOL OF MUSIC, ORATORY AND DRAMATIC ART, Minneapolis, Minn.
Largest and most reliable school in the Northwest. All Branches. Faculty of 44. School building has splendid recital hall with stage for acting and opera. Send for illustrated catalog.

HENRY J. WILLIAMS

CARLO FISCHER

FREDERIC FICHEL, Pianist
Recitals, Concerts, Instruction

ARTHUR VOGELSANG, Tenor
Recitals, Concerts, Instruction

EMILE ONET

VOCAL INSTRUCTION
Teacher of Oscar Seagle, Albert Quessel and others.
STUDIOS IN BOTH CITIES

Concert Harpist with Minneapolis Symphony Orchestra

For dates and terms, address:
410 Auditorium Building, Minneapolis

FIRST CELLIST MINNEAPOLIS SYMPHONY ORCHESTRA
For Dates and Terms Address, 18 West 37th Street, Minneapolis

NORTHWESTERN CONSERVATORY, Minneapolis
DEPARTMENT OF MUSIC, ART AND EXPRESSION
Faculty—Thirty-four experienced instructors. Course—Private and class instruction. Normal Classes. O. A. EVERS, President.

KLIBANSKY BARITONE
Formerly leading voice teacher, Stern Conservatory, Berlin. Voice Production, Operatic Repertoire, German Lieder. Recently engaged by The American Institute of Applied Music, Private studio, 213 W. 59th St.

STEPHENS BASSO
Recitals, Concerts, Oratorio
Studio: THE CLINTON, 253 West 42d Street
Phone, 3195 Bryant

VIOLA SOPRANO
WATERHOUSE
Management: MARC LAGEN, 434 Fifth Avenue, New York City



CHICAGO, ILL., January 14, 1911.

Ferruccio Busoni was the soloist with the Theodore Thomas Orchestra on Friday afternoon, January 13, and Saturday evening, January 14. The pianist played Weber's "Concertstück for Pianoforte and Orchestra" and Liszt's "Todtentanz." Busoni is one of the greatest of living pianists, and the question is not "What do you think of Busoni?" but "How is it possible that one can attain to such a degree of excellency?" Both compositions were given a masterly reading. Busoni's technic is astounding and his tone production is clear and brilliant. The pianist completely captivated his hearers, and a stormy demonstration, such as is seldom witnessed in Chicago, greeted the artist. Mr. Stock and the members of the orchestra joined with the audience in the great demonstration of approval. The outbursts of applause on the part of the audience and orchestra members was renewed in the second part of the program after the Liszt number (seldom played in Chicago), in which Busoni's technic is enormous heights of virtuosity. After several recalls the orchestra members showed their appreciation by a "tusch," and this demonstration must have been most gratifying to the artist from his brother instrumentalists, as such honors are seldom accorded a soloist. Busoni returned to the platform and bowed his acknowledgments. Chicago music lovers are eagerly looking forward to another treat next Sunday afternoon, January 22, when the great Busoni will give a recital in Orchestra Hall.

The Apollo Musical Club at its second concert gave the Wolf-Ferrari cantata and Bach "Magnificat" in D. This affair was given in the Auditorium last Thursday evening before a large and appreciative audience. The regular chorus of the Apollo Club was reinforced by 600 children's voices, the full Theodore Thomas Orchestra, a pianist and an organist and four soloists. "The New Life" is divided into two parts. The first is preceded by a prologue and between the two parts there is an intermezzo. The baritone, who represents the poet, is given many opportunities throughout the score, but the soprano has a prominent part only in the prologue, after which she disappears. The prologue glorifies Love as the conquerer of Death. The first part describes Love in relation to Life, and after the intermezzo the music describes the death of Beatrice. Reed Miller essayed the tenor part with his usual convincing artistry. Mabel Sharp Herdlen sang the part of Beatrice beautifully and one regretted that the soprano has so little to do in this work, but Mrs. Herdlen took these meager opportunities for displaying her lovely voice. Marcus Kellerman was the basso, and was heard to good advantage. In the "Magnificat" in D, Janet Spencer, the rich and velvety contralto, sang most sympathetically, and

won a well deserved success in "Esurientes Implevit Bonis." Harrison Wild had rehearsed his people with the utmost care, and the results were most satisfying. At times the orchestra gave inadequate support to the soloists and chorus. Special mention should be made of Arthur Dunham, who presided at the organ, and Edgar Nelson, the assisting pianist. Mr. Nelson's playing of the "Angel's Song," assisted by two harps, received much applause. The 600 children from the Chicago public schools sang well and behaved likewise.

The funeral services over the remains of the late William Hall Sherwood were held at the family residence Monday morning of last week. The interment took place at Oakwood Cemetery. Many of the friends and colleagues of the late pianist and master went out to the lovely Sherwood home at 3146 Lake Park avenue, where Mr. Sherwood spent so many happy years with his loved ones. The situation on the lake front suggested themes to the officiating minister, the Rev. Dr. Gunsaulus, who spoke on subjects dear to the departed musician. The text chosen was from Psalm 137: "We hang our harps upon the willows in the midst thereof." After the oration friends and colleagues paid the final respects. The pall bearers were Hamlin Garland, Walter Keller, Walter Spry, Sol Marcossion (of Cleveland), Glenn Dillard Gunn, Frederick W. Root and Dr. Gilbert White. Despite the fact that Mrs. Sherwood requested that flowers be omitted many beautiful floral tributes were sent, many of them in the form of harps. Among the professionals at the services were Bernhard Listemann, Miss Listemann, Alexander Lehmann, Antonio Frosolono, Georgia Kober, Walter Keller, and the entire teaching corps of the Walter Spry and Sherwood piano schools. The Chicago daily press was represented by Glenn Dillard Gunn, musical editor of the Chicago Tribune, and Rene Devries represented THE MUSICAL COURIER.

The Sherwood Music School sent the following announcement to the Chicago office of THE MUSICAL COURIER under date of January 10, 1911:

We regret to announce the death of our late president and director, William H. Sherwood, which occurred in this city January 7, 1911. In compliance with his wishes, we, as his late associates, shall carry on the Sherwood Music School. We can express no more fitting tribute to his memory than our earnest endeavor to make this institution a living memorial, by promulgating his principles of artistry and to champion, as he did, the cause of American music and musicians.

(Signed)
GEORGIA KOBER,
WALTER KELLER.

W. H. Cloudman, special representative of the Concert Direction M. H. Hanson, of New York, was in Chicago

this week, escorting Ferruccio Busoni and wife on Busoni's Western tour. Mr. Cloudman informed this office that most likely Busoni's choral concerto, which was to have been performed at the pair of concerts of January 13 and 14 and which could not be given on account of the score failing to reach America in seasonable time, would, nevertheless, be given in Chicago this season at a special concert by the Theodore Thomas Orchestra under the direction of Frederick Stock. The concert is to be given on a Thursday, and the program is to be made up solely of works by Busoni.

Madame Schumann-Heink was obliged to cancel her recital at Fort Wayne, Ind., last Monday, on account of a cold contracted during her recital in Orchestra Hall last Sunday afternoon.

The Cosmopolitan School of Music and Dramatic Art gave a pupils' recital in the Auditorium Recital Hall last Wednesday afternoon. The participants were Eula Foote, Dorothy Pelck and Mabel Bond, pianists; Gwentyth Fulcher and Bessie Andreus, sopranos.

At the first concert this season of the Chicago Musical Art Society, which affair will take place in Orchestra Hall, Thursday evening, February 2, under the direction of Frederick A. Stock, in addition to the usual Bach selection and a repetition, by request, of the six sacred songs by Hugo Wolf, a number of interesting novelties of the modern school will be presented for the first time in Chicago. The English school will be represented by Elgar and Bantock. The modern Russian school will be represented by Greshaninow and Taneiev. The program, as usual, will be divided into two parts, the first being devoted to works of a serious and historical nature, the latter part to works of the modern school of choral writing.

For the benefit of those employed during the day, evening lessons may be arranged for in the Chicago Musical College. From 6.30 to 9.30 p. m. has been scheduled for those who wish to attend the college evening classes. Special evening classes in the school of acting and of expression have also been arranged.

The Chicago Singverein, a mixed chorus of 200 voices, William Boeppler conductor, announces a concert in the Auditorium on Sunday afternoon, January 22, at 3:30 o'clock, for the benefit of the German Old People's Home (Altenheim). A Metropolitan Opera House singer has been engaged as soloist, and Wilhelm Middelschulte will preside at the organ.

Rehearsals of "Faust" are being conducted in the Ziegfeld under the direction of Herman and Maurice Devries, with both student cast and orchestra. The production will be given during the latter part of January.

An innovation is the special class in Shakespeare and Browning recently inaugurated at the Chicago Musical College. Physical culture, vocal expression and similar subjects included in the course of study in the School of Expression, together with the Shakespeare and Browning course, have been added to the list of special Saturday morning classes.

The School of Acting presented three one-act offerings last Saturday morning in the Ziegfeld. One act from each of the following plays was given: "St. Cecelia," "Wooing Fuji," and "The Piper's Pay."

The unusual success of the recital for two pianos given recently in the Ziegfeld by Paul Stoye and Ida Belle Field has led these two members of the Chicago Musical College

BUTLER SOPRANO-CONCERTS
Auditorium Building Pupils Accepted CHICAGO, ILL.

BUSH TEMPLE CONSERVATORY
600 North Clark Street, Chicago
KENNETH M. BRADLEY, Director
The Leading Conservatory of **MUSIC**
Opera, Acting and Languages
Faculty of over 60 teachers of national reputation.
The exclusive teaching engagement of the following well-known artists:
MME. JULIE RIVE-KING,
The World-Renowned Pianist
WM. A. WILLETT,
Eminent Singer and Instructor
School of Acting
EDWARD DVORAK, Director.
The most thoroughly equipped School of Acting in Chicago.
Affiliated with a producing house and offers students practical stage training.
Applications for 150 F. fee and Partial Scholarships Now Being Received.
Full Term Begins Sep. 12th. Illustrated Catalogue Free on Request to E. SCHWENKER, Secretary
When writing, state department in which you are interested.

GUNNAR PETERSON
CONCERT PIANIST
STUDIO: 510 Fine Arts Building, 1352 East 62d St., Chicago, Ill.

PLUMB
Contralto, Oratorio, Recitals, Concerts
Address: 4173 Lake Ave., Chicago
Phone, Drexel 9339

THE MUSIC TEACHERS' EXCHANGE AND MUSICAL AGENCY (Inc.)
Steinway Hall, Chicago
A Co-Mutual Musical Art Service—Three Departments.
I. Music Teachers' Exchange—Only Teachers' Agency in Chicago Exclusively Musical.
II. Musical Agency—Placing Musical Artists. "Talent of Merit" only.
III. Music Press—Artistic Printing for Artistic People. Publicity Promotion along Musical Lines.
Write now for Circulars and Special Bulletins.

LULU DOWNING COMPOSER AND ACCOMPANIST
Song Recitals. Music Art Shop.
Featuring Vocal Artists of Note
628 Fine Arts Building, Chicago, Ill.

EDWIN SCHNEIDER Pianist Accompanist
On Tour with Mme. Gadski
422 Fine Arts Building Chicago, Ill.

CHILSON-OHRMAN
SOPRANO
Exclusive Management: HAENSEL & JONES
1 East 42d Street, New York City

THOMAS N. MAC BURNIEY
MARION GREEN
BARITONE Voice Production
Concerts, Oratorio, Recitals
600 Fine Arts Building, Chicago, Ill.
Phone, Harrison 1787
BASSO CANTANTE
Auditorium Building
Direction: E. A. STAVRUM
Steinway Hall, Chicago

Faculty to announce a second recital in the same hall, when they will interpret a hitherto unperformed composition for twelve hands.

Della Thal, a young Chicago pianist, will appear for the first time under the direction of F. Wight Neumann in recital at Music Hall next Sunday afternoon. Miss Thal has arranged an interesting program which contains a novelty in the Cyril Scott numbers.

Lenora Sparkes, soprano of the New York Metropolitan Opera House, who was to appear here with the Apollo Club in the "New Life" and in the "Magnificat in D," was compelled to cancel that date on account of a sudden indisposition, she was replaced by Mabel Sharp Herdieu, the well known Chicago soprano.

Alexander Zukowsky, the well known violinist, won much success at the initial benefit of the Players' Club, which was given last Wednesday evening in the Fine Arts Theater.

Theodora Sturkow-Ryder, the well known pianist, will have the honor of being the first artist to play "The Scenes From Brittany," by Rhene-Baton, for the Amateur Musical Club on Monday, January 16. At the same recital the distinguished pianist will be heard in the Saint-Saëns trio No. 1 and Chanson de l'eau by Henri Lutz.

George Hamlin, the American tenor, announces his first new recital of the new year, to be given in the Grand Opera House, Sunday afternoon, January 29.

The fourth of the series of nine individual recitals projected by Regina Watson for several of her artist-pupils took place last Wednesday afternoon in the school building before a large and very enthusiastic audience. Charlotte Pettibone was the young artist on this occasion who again demonstrated the excellency of Mrs. Watson's method. Her program was exacting and interesting, including works by Beethoven, Schumann, MacDowell, Blumenfeld, Withol, Wagner-Liszt and Chopin.

Katherine Stevenson sang with great success last week at the South Shore Country Club and will appear at the Kenwood Club on Friday evening, January 20.

The Amateur Musical Club will give a concert in Orchestra Hall Thursday afternoon, January 19, for the benefit of the scholarship fund. Lucille Tewksbury will give a selection of songs. The Musical Art Society, under the direction of Frederick Stock, will give six numbers.

Carol Robinson, daughter of Ald. W. E. Robinson, and for the past three years a pupil of Fannie Bloomfield Zeisler, and teacher at the Loudon School of Music, met with great success in Springfield, Ill., in Beethoven, Debussy and Liszt numbers. Miss Robinson, according to her friends, teacher and director of the school, has a big future before her.

The American Conservatory of Music announces a piano recital in Music Hall by Silvio Scionti, for Wednesday evening, January 25. The program will include selections by Beethoven, Bach-Busoni, Schumann, Chopin, Mendelssohn-Liszt and Schubert-Tausig.

Thomas N. MacBurney, who has been touring the West for the last few weeks, announces his annual song recital for Thursday evening, January 26, in Music Hall. Mr. MacBurney will be assisted by Marx E. Oberndorfer, the pianist-accompanist.

Theodore Bergey will be heard in a song recital next

week in Mandel Hall. The distinguished baritone will be assisted by his wife, who, beside playing the accompaniment, will be heard in several piano solos.

John B. Miller, tenor; Arthur Middleton, basso, and Rose Lutiger Gannon, contralto, start next Monday on a two weeks' tour through Iowa, Nebraska and Dakota.

RENE DEVRIES.

Rosa Olitzka in Sunday Concert.

Rosa Olitzka, the well known operatic contralto, won a brilliant success in Chicago recently at a Sunday concert given by the Chicago Grand Opera Company. The following notices appeared in the Chicago daily papers:

Madame Olitzka brought to the recital of her group, "Aufenthalts," by Franz Schubert; "Ein Schwan," by Eduard Grieg; "Im Herbst" and "Es hat die Rose sich beklagt," by Robert Franz, and "Das Mädchen und der Schmetterling," by d'Albert, that German authority and that depth of feeling which are best known as "Stimmung," and the varying moods of her numbers and their vocal values had artistic expression in her interpretations.

The "Cécile," by Richard Strauss, as an encore, was one of the big numbers of the recital.—Chicago Examiner, January 2, 1911.

There was no Campanini concert at the Auditorium yesterday afternoon, the popular conductor and the orchestra being on their way to St. Louis for four performances of opera. In the place of the usual concert the management announced an "international song recital," as the program accurately described the event.

The program developed unsuspected values and became one of the most interesting of the series, for it was a study in contrasts and comparisons, with the various characteristics of nationality, as they have found expression in song, as its subject. To Madame Olitzka, the versatile Russian contralto, was intrusted the task of opening the afternoon with a group of German songs.—Chicago Daily Tribune, January 2, 1911.

The international concert offered by Andreas Dippel at the Auditorium on Sunday afternoon during the absence of Cleofante Campanini and his orchestra in St. Louis drew a large audience and gave vocalistic satisfaction in five languages.

The program of the afternoon was auspiciously opened with a fine group of German songs by the latest recruit to the operatic organization, Rosa Olitzka. These works proved to be the worthiest of the day in the matter of musical merit and had rare revelation. The simplicity and beauty of the Schubert melody and the delicacy of the Grieg swan song indicated the total quality and admirable method of this artist, as indeed did all of the songs, widely and admirably differentiated.—Daily News, January 3, 1911.

There assembled at the Auditorium yesterday afternoon an audience as large as any during the whole season and the enthusiasm was the greatest exhibited at any afternoon concert of the Chicago Opera Company. Affairs of this kind are dangerously near the line that divides vaudeville from the legitimate recital, but this danger was avoided on the whole, even though there were some contributions that would have been more appropriate to the latter.

As far as musical worth, pure and simple, is concerned the songs presented by Rosa Olitzka were incomparably the best and the rendition of these masterpieces was fine. She sang "Aufenthalts," by Schubert; "Ein Schwan," by Grieg; "Im Herbst" and "Es hat die Rose sich beklagt," by Franz, and "Das Mädchen und der Schmetterling," by d'Albert. The songs of Franz are usually more somber than those of Schubert and the melodic outline is more severe; the accompaniments are worked out with greater detail, but even the great Schubert has not written a melody of simpler and more intense beauty than this "Es hat die Rose sich beklagt." It was given with such tonal beauty that Madame Olitzka had to repeat it; in addition she sang a Strauss song as an encore.—Inter Ocean, January 2, 1911.

Juanita Rogers Studying with Eleanor McLellan.

Juanita Rogers, a soprano from Los Angeles, Cal., is in New York this winter studying with Eleanor McLellan. Mrs. Rogers possesses a voice of unusual range and sweetness. When she returns to the Pacific Coast in May the singer will teach the McLellan method in Los Angeles, and she will also illustrate this correct vocal method by giving a series of lecture recitals. Mrs. Rogers is to represent Miss McLellan in the "Golden West" after she finishes her work here in New York.

William H. Sherwood—An Appreciation.

The late William H. Sherwood was in some ways the best known of American pianists, for there is hardly a city or town of any importance in the United States in which he has not appeared. But there are comparatively few people who knew him well enough to understand or appreciate him. His recent death came as a terrible shock, and the loss will be keenly felt by those of his personal friends who loved him for his many excellent qualities as a man, and by the many musical people who have enjoyed him as a musical educator.

It was my good fortune to be associated with him for two years as an assistant and it was then that I learned to know his excellent methods of teaching, his fine qualities as a man of affairs and his generosity toward young struggling musicians.

As a student, he went far beneath the surface in the study of musical literature and I know of no other pianist whose repertoire was so extensive. His mind was analytical and he could give a reason for anything he did whether from a technical or interpretative standpoint. Although he was a great classical player, he was also acknowledged as one of the greatest interpreters of Schumann and Liszt. But he did not stop here, for he kept abreast of the times and played from memory a large part of the important publications of the present day writers. He championed the cause of the American composer and had more compositions dedicated to him than any other musician.

His programs were tremendous, including the best known literature. For example, he would play as one number the four ballades of Chopin or the six barcarolles of Rubinstein, and I suppose he could have played the five concertos of Beethoven. His knowledge of chamber music was no less remarkable. He delved into works of technical and pedagogic interest, using the most recent and valuable contributions for his own teaching. And for this reason he was enabled to build up and systematize a method of his own which was concrete in form and which brought forth enthusiastic praise from Paderewski and many other eminent pianists.

Had William H. Sherwood been a native of Germany or France, I have no doubt his name would be given honor commensurate with his eminent qualities. It remains to be seen whether the American people will show him the respect and honor due him.

WALTER SPRY.

Chicago, January 14, 1911.

Witek Pupil at Von Ende School.

Frank Holding, violinist, pupil of Anton Witek, was the principal attraction at a recital given at the Von Ende Violin School, January 13. The young man played Bruch's concerto in D minor, Saint-Saëns' "Rondo Capriccioso," the adagio from Haydn's concerto in C, and Hubay "Zephyr." In these he showed ample technique, good tone and coming artistic stature, along with considerable feeling and dash where required. Mr. Witek visits the Von Ende School regularly, and his pupils are sure to assume an important position in the musical life of the metropolis. Aida Dolinsky played a Clementi sonata with clean cut technique, and Helen Hulsmann won the hearts of all by her unconscious grace and sureness of technique in pieces by Chopin and Scarlatti. The Von Ende Violin Choir, twenty young players, gave an inspiring performance of Weber's "Jubel Overture," with an equally brilliant closing number, Reissiger's "Die Felsenmühle" overture, the piano helping to fill in missing brass and wood choirs. Mr. Von Ende has an able organization, capable of playing standard classic and modern works in this violin choir, and it is evident they have much rehearsal, all of which produces effective results.

August Scharrer led his own choral work, "Hymn to Night," at Baden Baden recently.

Helena LEWYN PIANIST
MASON & HAMLIN PIANO.
Management: HAENSEL & JONES, 1 EAST 42nd STREET, NEW YORK

Mr. and Mrs. PLAMONDON-MICHOT LYRIC TENOR
Coloratura Soprano
For Opera, Concerts and Oratorios
Management: C. O. LAMONTAGNE, 13 St. Lawrence Boulevard, Montreal, Canada

CHRISTINE HÉLIANE Prima Donna Soprano
Montreal Opera Co.
formerly with Metropolitan Opera Co., New York
For Opera and Concerts Address: Care Musical Courier, New York

VAN YORX TENOR—MR. and MRS.—SOPRANO
Under Management of
ARTHUR F. GOODRICH
2 West 39th Street

CECIL FANNING BARITONE
(Accompanist: H. B. TURPIN)
For Terms and Dates Address: H. B. TURPIN, Dayton, Ohio

Luisa VILLANI PRIMA DONNA SOPRANO
Metropolitan Opera House
Address: 147 West 4th Street, New York City

THE COMBS BROAD ST. CONSERVATORY 1329-31 South Broad Street
PHILADELPHIA, PA.
Women's Dormitories
Free Year Book

MRS. DORÉ LYON Address: 136 East 22d Street
Phone: 4352 Gramercy
Mornings of Opera and Comedy
BERKELEY THEATRE, { November 11, December 16
January 20, February 17

Giuseppe CAMPANARI
For 12 Years leading baritone of the Metropolitan Opera House, will take a limited number of pupils this winter. Applicants to be seen by appointment only.
668 West End Avenue, near 92d Street New York

BACK TO THE LAND OF COMIC OPERA.

[FROM THE LONDON DAILY TELEGRAPH.]

In this column it has been frequently stated that the now fast dying out craze for musical comedy was merely ephemeral, for its gossamer texture would not stand the wear and tear of time, like the more genuine comic opera or opera bouffe specimen, which, on account of its more legitimate forms and solid structure, was certain to conquer sooner or later. Now the change has come with a rush, and that it is likely to possess staying power as well is a matter for congratulation—artistically.

If we scan today's theater programs, two specimens only present themselves of the so called "musical comedy" which swept away the French school fifteen years ago, two instances only in London's thirty West End playhouses; and these depend for their great success mainly owing to their being built on the more improved condition which has been in evidence for some time. But the curious will notice that the prophesied return to the old love, which one expected to be the Parisian model, has really been to its German or Viennese rival. This is all the more strange as this latter product had never before taken root successfully with English tastes, although America—with its rapidly growing Teutonic population—had for years past imported direct large consignments of the works of Strauss, Millöcker, Suppé, Czibulka and other Viennese masters.

In the days when light opera prime donne bristled like diamonds in a Bond street jeweler's window, attempts were made with Strauss' "Lustige Kriege" ("The Merry War"), "The Beggar Student" (Millöcker) and "Die Fledermaus" and "Fatinitza" at the Alhambra, also with "Prince Methusalem" at the Novelty, then called the Folies Dramatiques, but no permanent good fortune ever seemed to attend any of these more solid essays although bolstered up with many adventitious aids to help them on the road to fame, notably in the "Merry War" instance, where W. Holland's "Maid Marian" Giantess, "8 feet high and still growing," filled the Alhambra for a short period.

Suppé's "Boccaccio" at the Comedy, with its ear haunting "Bumpty-ra-pa-ta," made the nearest approach to popular acceptance, but even a very big cast did not save it from an early interment. But a turn has come. Perhaps the enlarged taste for foreign orchestral music has assisted the change, yet the fact remains that the Viennese method "holds the floor" and it responds nobly and creditably to the call. From all accounts the Viennese or German comic opera has come to stay.

Commencing with "The Merry Widow," we have "The Dollar Princess," "The Waltz Dream" and "The Girl in the Train," "The Merry Peasant" in lesser degree, but, to crown all, "The Chocolate Soldier." London's successes for the last five years number six of these works, and not one French score stops the way, perhaps because Paris ten years ago also succumbed to the arrival of the "musical comedy" and the "cake walk" play falling a prey to the "interpolated number" concoction, so that there was no new output in the gay city to which the modern Alexander Henderson père, H. B. Farnie, or Robert Reece could resort for London consumption. Then, again, Audran is dead. His "La Poupée" holds the English record since "Les Cloches de Corneville," Lecoq and Louis Varney write no more, and André Messager is too engrossed in Gallic national opera functions to worry about composition, preferring a certain subsidized cachet to the uncertainties of music publishers' royalties.

It is only fair to state that the first break-away from the enthrallment of musical comedy in London commenced with those thoroughly artistic French works, "Veronique" and "Les P'tits Michus," yet there the French supply—or preference—ended. Now they are all "made in Germany," and we return to the Teutonic model of the artistically completed work written by past masters with experience, giving us a consistent story, music and interpretation. The young foreign student studies these models more seriously, with the result before stated. It is really taken so seriously on the Continent that here in London, on the first night of the production of "The Merry Widow" the composer wished to make a special appointment "Pour signer ma partition," the idea being that once "signed" nothing else could be added or altered without his permission.

The musical comedy boom, now dead, opened up horrible possibilities. Many of the scores (save the mark!) were supplied by pianist virtuosi, hardly one of whom knew the capacity of any orchestral instrument or comprehended its tone value. The orchestration—the pride and honor of all composers—was, except in two or three instances, invariably done by a music shop hack miles away from the scene of production, with an academic accuracy for mingling the bunches of wood, brass and strings in any score, but with absolutely no idea as to the relative punctuality of stage and orchestra, the acoustics of the building where it was

performed, or the capacity of the artists' voices by whom it was sung.

It opened up the field to any dilettante amateur, it robbed the stage of its proper lyric songsters, and it dispensed with the Arthur Sullivans the Alfred Celliers, the Edward Solomons, the Meyer Lutzys, and others who had made the stage a practical life study.

Soon matters changed. The music publishers soon found it out, too—for in the old days the separate numbers were of such value to them that it was the music publisher who first bought the performing rights of the works and governed their performance. It was the "Editeur" who ruled the roost, as he did not allow an interpolated number—unless he was also the publisher: A flash-in-the-pan success, such as "Her golden hair was hanging down her back," "Sister Mary Jane's Top Note" or "Mary Was a Housemaid," could not be looked upon as concert room desirables or the most tasteful musical features of a May-fair "At Home." They served their season and were heard of no more, and yet "Madame Favart's" "Convent Song" and hundreds of other genuine compositions still hold the concert platform, and are a source of small but regular income to the publisher.

In Paris, too, the end of merely frivolous music is in sight. Three theaters de genre now announce revivals of old comic operas. Leopold Wenzel, hero of fifty operas in France and fifty successful ballets in Leicester Square, returns to his former love and signs a new ballet at Olympia. Even the "Revue" is not so popular, and a general tendency upward is noticeable.

A natural sequitur will be the finding of competent prime donne. In the former days, with the better works, we had such stars as Selina Dolaro, Pattie Laverne, Pauline Rita, Kitty Munroe, Florence St. John, Cornelia d'Anka, Violet Cameron, Camille d'Arville, Tilly Wadman, and Marie Tempest, all coruscating in an operatic firmament. One is afraid that the same plethora of talent does not now exist, but this really is to be attributed to the absence of the means of introduction to the public. That fault is now evidently to be remedied. The more serious work is forcing its way ahead. Given the opportunity, the talent will soon arrive. It was not wanting before, and it will come again. In one instance very lately this is proved. Clever artists who have in other works of a more frivolous nature not made any commanding lasting success for years have in a recent genuine musical production found that they were equal to the demand. The occasion had arisen, and they are now the talk of London. We also have it even on record that a well known artist found that the only open door to making a success as Siegmund in "The Valkyrie" at Covent Garden, was through the singing of a tinkling polka in a West End musical play.

The Unsung Song.

The following is from Harold Simpson's recently published book, "A Century of English Ballads": "Tosti used to tell an amusing little story of feminine persistence. It was during one of his busiest mornings, with a long list of singing lessons to be got through, that a knock came at the door of Tosti's flat. His valet was ill, and so Tosti went to the door himself. A lady, a stranger to him, stood on the threshold. 'Signor Tosti?' she inquired. Tosti bowed. 'Oh,' said the lady, 'I am singing your song, "My Memories," at Manchester tonight, and I want you to kindly run through it with me.' 'Madame,' answered Tosti, politely but firmly, 'I fear it is impossible. I have two pupils with me now, and a third is waiting in the anteroom; while others will shortly be arriving.' 'But you must!' the lady persisted. 'I am sorry—' began Tosti again, when he suddenly received a violent push backward and the lady walked into the studio. Tosti followed, protesting. After a long argument, which threatened to become heated, the lady snapped out: 'Very well, I shan't sing your song then!' 'Madame,' said Tosti, taking her by the hand, 'I am infinitely obliged to you.' The lady gave one look at him and fled.'—Exchange.

The Rigors of Russia.

It is required by the Russian law that whenever a concert is to be held in the country the police should be notified of the fact, and recently a club complying with this injunction also forwarded a copy of the program wherein appeared the item "Kreutzer Sonata." Across this the chief of police wrote: "Tolstoy prohibited." However, the program was proceeded with unaltered, and seeing this an infuriated chief of police summoned the directors of the club before the Governor. "How dare you disobey orders?" they were asked. "You were told that

Tolstoy was prohibited." Light dawned upon the concert promoters, and they quickly explained that the "Kreutzer Sonata" which appeared in their program had no reference to Tolstoy's book of that title, but to a musical work composed by Beethoven. "Everybody knows Tolstoy," snapped the Governor, "but who knows your Beethoven?" It was only by a telegraphic appeal to M. Stolypin, who assured the Governor that there was such a person as Beethoven, and that he had written a "Kreutzer Sonata," that the club officials were able to convince the Governor that in his ignorance he had jumped to a hasty and wrong conclusion.—Exchange.

SUNDAY CONCERTS IN CHICAGO.

CHICAGO, Ill., January 15, 1911.

A large and enthusiastic audience greeted Alexander Heinemann this afternoon at Music Hall. Mr. Heinemann appeared under the local management of F. Wight Neumann, in what was announced as his only appearance in Chicago, but certainly it is to be hoped that after his triumphal reception the same direction will again afford Chicago the pleasure of hearing this master of the interpretative art of lieder singing. Heinemann has a voice of large compass, sonorous and of great tonal beauty, admirably used, and added to this he has a "bonhomie" which won for him many admirers from the start.

The program follows:

Ich liebe Dich.....	Beethoven
In questa tomba.....	Beethoven
Der Kuss.....	Beethoven
Von ewiger Liebe.....	Brahms
Schwesterlein.....	Brahms
Vergebliches Ständchen.....	Brahms
Robespierre.....	Hans Hermann
Salome.....	Hans Hermann
Der alte Herr.....	Hans Hermann
Drei Wanderer.....	Hans Hermann
Greisengesang.....	Schubert
Wohin.....	Schubert
Erlkönig.....	Schubert

"Ich liebe Dich" was given with great feeling and opened the program most favorably. In the group by Brahms, "Schwesterlein" was sung superbly. "Robespierre" and "Salome" aroused the audience to a high pitch of enthusiasm, and in "Drei Wanderer" Heinemann's keen sense of humor found an echo among his listeners. The Schubert group, including the oft heard "Erlkönig," concluded the printed program and showed new beauty in the manner of Heinemann's interpretation.

This afternoon, in Baldwin Hall, Lucille Stevenson-Tewksbury, soprano, and Earl Blair, pianist, were heard in a well balanced program, and met with their accustomed success. Mrs. Tewksbury scored heavily in Max Bruch's "Ave Maria," which received a beautiful interpretation.

Last Saturday evening, at the Evanston Country Club house, which was crowded with the elite of the pretty suburban town, Emma Patten (soprano); Francis Macmillen (violinist), and Gino Aubert (pianist), were heard in a program of interesting numbers. Francis Macmillen, the wonderful American violinist, won a real triumph after his brilliant reading of the Wieniawski concerto in D minor. Macmillen was recalled again and again at the conclusion of the tricky and difficult concerto. Emma Patten, the beautiful and distinguished Appleton soprano, had been given the honor of furnishing the vocal program, and she showed discretion and intelligence in arranging her selections, in all of which she revealed a high soprano voice, well placed, sweet, clear and yet voluminous and used with great care and understanding. Her enunciation of the French and English text is faultless, and her interpretation both interesting and original. RENE DEVRIES.

Clarence Eddy's New Tour.

Clarence Eddy, the famous organist, left New York last Thursday to begin a new tour at Pontiac, Mich., Friday, January 13. The artist played in Saginaw, Sunday, January 15, and yesterday (Tuesday) he gave a recital in Cleveland. His itinerary for the remainder of January and parts of February and March follows:

January 20—Marysville, Mo.
January 25—Oklahoma, Okla.
January 26—Fort Worth, Tex.
January 28 and 29—Austin, Tex.
January 30—San Antonio, Tex.
February 1—San Angelo, Tex.
February 6 and 7—New Orleans, La.
February 24—Spokane, Wash.
February 27—Walla Walla, Wash.
March 1—Wescow, Idaho.
March 6—Helena, Mont.
March 7—Bozeman, Mont.
March 10—Fargo, Mont.
March 12—Des Moines, Ia.
March 14—St. Paul, Minn.

Sara Simpson to Give Recital.

Sara Simpson, the contralto, will give a recital in the Frederic Mariner studios, Broadway and Eighty-seventh street, Tuesday evening, January 31.

OBITUARY

Walter S. Sprankle.

Walter S. Sprankle, who had been prominently identified with musical circles in Indianapolis for the last twenty years and known as one of the most efficient and successful teachers, died on January 4 in that city after a brief illness of less than a week's duration. He had spent his holiday vacation in Pittsburgh visiting a sister, but upon his return home was taken sick. His condition, however, was not considered in any way serious until the morning of January 4, when a cerebral hemorrhage developed and resulted in death on the evening of the same day.

Mr. Sprankle was widely known and well liked by his many friends, and in speaking of his death Oliver Willard Pierce, president of the College of Musical Art, with which Mr. Sprankle was connected, paid a tribute to him which will find response in the minds of all who knew him. Mr. Pierce said: "Mr. Sprankle, during his comparatively brief connection with the college, won the genuine regard of all his colleagues. Always cheerful, even when in ill health, modest as to his own worth and generous in his appreciation of others, considerate and jovial in social companionship, his loss will be keenly felt by all those with whom he was associated in any capacity."

Wilhelm Berger.

Wilhelm Berger, the American pianist and composer, died at Meiningen on Monday, where he had been active for some time as the conductor of the famous symphony orchestra of that city. Berger was born in Boston, August 9, 1861, and his German parents soon thereafter returned to Bremen, where the lad pursued his musical studies, finishing them in Berlin. He taught at the Klindworth-Scharwenka Conservatory, and eventually succeeded Fritz Steinbach as leader of the Meiningen Orchestra. As a composer Berger achieved a solid reputation with his choral works, chamber music, piano morceaux and orchestra! output.

Musical Comedy Music.

Another musical comedy has been produced in London, and once again the public has been informed in a variety of directions that the music of the production is "bright and tuneful," with the reservation—invariably added on these occasions—that it is "undistinguished" or "reminiscent." People who know anything about the difficulties and pitfalls of composition—more especially composition in a restricted groove—may possibly smile at these frequent repetitions of the obvious concerning the obvious, says a

writer in The Daily Telegraph. But is the composer always sufficiently philosophical to smile? The plain truth of the matter, with all respect for the opinions of the "superior person," is that it is quite the easiest thing in the world to dismiss a work of this kind with the contemptuous word, "trivial," but that it is often a very difficult thing to produce one, even though it be "reminiscent" and "undistinguished." Does the superior person, one wonders, take the trouble to consider the difficulties that stand in the way of setting usually indifferent verses, of writing music that is to be sung mostly by people with hardly any voices, and that must be simple both for this reason and for the equally important one that, if it is not, hardly anybody in the audience will listen to it? Add to this the necessity of employing only rhythms that are easily grasped by the many-headed, and of being constantly "tuneful" without unblushingly reproducing melodies that have been served up before, and it will be admitted that the art of writing these "trivialities" is scarcely one to be sneered at.

Moreover, it is undeniable that this particular art-form calls for considerable knowledge of the requirements of the stage on the part of any composer who aspires to success in it. This country boasts at the present day a goodly number of young composers whose talents and training have equipped them to write interesting and scholarly music of a serious kind. But it is unfortunately true that there is very little money to be made out of music of this class—and nobody can live on honor and glory alone. A successful musical play puts thousands—nay, tens of thousands—of pounds into the pockets of the lucky author and composer. This being a fact universally known, why, if it is so easy to be "bright" and "tuneful" and "trivial," is it the happy lot of only four or five composers in this country of ours to claim those emoluments? The answer is that the difficulties attending this branch of composition are far more formidable than the ordinary person—and the superior critic—appears to imagine.

College of Music Concert.

Students of the New York College of Music, Hein and Fraemcke, directors, united in a successful concert at College Hall, January 12. There were eight numbers on the program, consisting of vocal, violin and piano solos, with a trio for piano, violin and cello. As usual, the talented participants at this institution, earnest, ambitious young folk, gave much pleasure by their unusual playing. The musical reporter hardly knows who to select for special mention, and, indeed, will not try, because all did so well. The pianists were Sophia Gordon, Samuel Percivale, Rachel Sapirstein, Enid V. Ingersoll, Hyman Magaliff and Harry Meyrowitz. The violinists, Carl Klein, Mary E. McCarty; the cellist, Bernhard Diamant, and the singer, Adele Durrant. Edward Bromberg is scheduled for a lecture on "Russian Folk and Peasant Song," January 19, and Dirk Haagmans for a piano recital and lecture on "Rheingold," January 26. It

is well understood that any one interested in College of Music affairs may obtain tickets gratis on application to the secretary, 128-30 East Fifty-eighth street, near Lexington avenue.

MUSIC IN HOUSTON.

Houston, Tex., January 2, 1911.

Under the successful management of Alice McFarland interest was worked up in musical circles for the coming last week of the pianist-composer, Liza Lehmann. The concert was given in the New Auditorium, and it was a compliment to Miss McFarland and the artists she had engaged that a building seating several thousand should have held such a good audience. Every box was taken, and in spite of the counter attraction of "La Boheme" at the Prince Theater, Liza Lehmann filled all with deep admiration, not only for her artistry as a composer, but for her exquisite accompanying of the Quartet.

Mrs. O. T. Holt gave a reception and musicale December 12 at the Country Club in honor of three debutantes of the season, Misses Dorrance, Hutcheson and Weems. About 200 matrons and maids attended, and the music room was elaborately decorated with Easter lilies. The program was given by Katherine Allan Lively, pianist, and Perle Evans Barber, reader.

January 10 is the date set for the appearance of the young artist, Helena Lewyn, pianist, who is a native of Houston. Miss Lewyn is under the management here of C. E. Oliver, who also brings the tenor, Bonci, later in the season.

The Houston Quartet Society, whose first concert was such a splendid affair, under the able leadership of Huffmaster, both as to choral work and the fortunate selection of the soloist, Evans Williams, will have as its second attraction Madame Showalter, late in February.

Blanche O'Donnell, an excellent teacher of piano, and justly popular with all who knew her, writes of a very musical winter in the North, where she is now living.

The engagement of George Dorscher, Houston's favorite tenor, to May Vinson, the young singer of Beaumont, Tex., has been announced. KATHERINE ALLAN LIVELY.

During the visit of the Duke of Connaught to Sierra Leone, a strange musical performance was given by the natives. Sitting on the ground was a native orchestra, with their "bush pianos" of wood slats over hollow gourds, harps, flutes and castanets. Their music was quite tuneful and in a minor key, and all the while a very fat woman pranced slowly up and down, stamping with her very flat feet in time with the music.—London Musical News.

NORDICA

FLORA WILSON

Exclusive Management
FREDERIC SHIPMAN
Concert Direction
3835 Flournoy Street
Chicago, Ill.

SOPRANO

THE PORTLAND
WASHINGTON, D. C.

For Concerts and Recitals

ARTHUR

SHATTUCK

PIANIST

Second European Tour 1909-10

GASTON OTEY

1624 Washington,

WILKINS

COMPOSER AND ORGANIST

Denver, Colo.

WANTED

VOICE TEACHER WANTED—A school of music in the Middle West has an opening for a good vocal teacher, male or female. Applicants send photograph and state salary and terms expected. Address "V. T. W." care of MUSICAL COURIER.

POSITION WANTED—A musician and teacher who has had considerable experience wishes to make a change and is looking for an opening in a School of Music in one of the Middle West or Southern cities. Good piano soloist and teacher of voice and piano. Address: "Teacher," care of MUSICAL COURIER.

STUDIO TO LET—A vocal teacher desires to sublet her studio on part time during the week to a teacher of piano or violin. Located in a good neighborhood in New York City. Address "Studio," care of MUSICAL COURIER.

WANTED—A vocal teacher with European experience desires to locate with some conservatory of music in the United States. One of the larger cities preferred. Address "Vocalist," care of MUSICAL COURIER.

WANTED—A violinist to take charge of violin department of a prominent Southern Conservatory in a city of about seventy thousand inhabitants. Very liberal terms. Address, "Violin Teacher," care of MUSICAL COURIER.

PROMINENT BARITONE, with ten years' teaching and choir experience, desires location in connection with college or school after May 1st. Southern city preferred. Best of references. Address, "Baritone," care MUSICAL COURIER.

A New Kind of Juliette.

What Miss Farrar was trying to do with Juliette (in "Romeo and Juliette") it would perhaps be idle to conjecture, but, at any rate, it kept one wondering.

In the first scene she appeared in a costume which suggested any one but Juliette. It would have done for Semiramis, Amneris or Thais, but it did not suggest the innocent child of the Capulets nor the streets of Verona. If this Juliette had vowed that she never saw the streets of Cairo no one would have believed her. And she had

been well fed. Indeed, she was a substantial little girl and one speculated what she would become at twenty-five if she were already thus at sweet sixteen.

No one wondered that she sang "Je veux vivre" at a very slow tempo. One must be slim and aerial at sixteen to wish to live at what Stevenson calls the rate of three to the minute. Yet there was no question that this girl was out in search of life. The eyes she cast at Romeo when she first saw him told strange tales. It was a very, very wise little Juliette indeed. It would be a great

joy to say that Miss Farrar's singing rose above the environment of her costume, her action and her languors of love, but candor compels the confession that it did not. She sang with many strange and warring qualities of tone, and she wandered from the pitch with much frequency.—New York Sun.

A movement is on foot to enlarge the Liszt Museum in Weimar, and to change it into a National Museum of German composers and musicians.

THEODORA STURKOW
RYDER Pianist
4715 Lake Avenue, Chicago, Ill.

PAUL W. MCKAY
BASSO CANTANTE
Concerts, Oratorio, Recitals
Address: 2957 Michigan Avenue, Chicago, Ill.

MYRTLE R. LEE
COLORATURA MEZZO-SOPRANO.
Song Recitals, Clubs, Teaching. Graduate of Stern Conservatory of Music, under Blanche Corelli.
Phone, Normal 1872. 419 Fine Arts, Chicago.

WYCOFF SOPRANO
KUESTER, Mgr.
25 West 42d St.

SIBYL SAMMIS-MACDERMID
DRAMATIC SOPRANO
Fine Art Bldg. 8219 Hibbard Ave., Chicago, Ill.

ALBERT BORROFF
604 Kimball Hall BASS Chicago, Ill.

KRIENS Christian-Violinist
Eleanor - Pianist
Instruction
TRIO-QUARTETT
Phone, 6677 Columbia
351 West 57th Street

LUCIEN SCHMIT
Young Virtuoso Cellist
CONCERTS AND RECITALS
ADDRESS:
294 East 50th Street New York

AMERICAN ACADEMY
OF
DRAMATIC ARTS
Founded in 1884
Connected with
Mr. Charles
Frohman's Empire
Theatre and
Companies

Its exceptional facilities and complete organization have made it the recognized leading institution for dramatic training in this country.

BOARD OF TRUSTEES
FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER

For catalogue and information, apply to
The SECRETARY, Room 147, Carnegie Hall, New York

LEOPOLD KRAMER CONCERTMASTER with the CHICAGO GRAND OPERA COMPANY, for many years CONCERTMASTER with the THOMAS ORCHESTRA.
will accept violin pupils beginning 15th May in WAIKHOFEN AN DER THAYA, NEAR VIENNA.
Address: LEOPOLD KRAMER, Metropolitan Opera House, Philadelphia, Pa., or WILHELM KRAMER, Kgl. Weinberge bei Prag, Patroska 3.

PRISCILLA CARVER PIANIST, ENSEMBLE
PLAYER AND TEACHER
256 Central Ave., Highland Park, Ill.
Phone Highland Park 1944

RAGNA LINNE DRAMATIC
SOPRANO
STUDIOS
KIMBALL
HALL

YOCUM PIANIST
Direction: MARC LAGEN
434 Fifth Avenue New York

ETTA EDWARDS Formerly of Boston
Voice Culture and Repertoire
In Los Angeles until May, 1911

Christian HANSEN TENOR
Address P. Doucet
2647 Broadway, N. Y.
Formerly Boston Grand Opera. Leading Soloist, New Opera Co., Management. J. CARL BREIL. NOW TOURING

NARELLE IRISH BALLADIST
ADDRESS:
QUINLAN INTERNATIONAL
MUSICAL AGENCY
1 West 34th Street, New York

FAY CORD SOPRANO
MARC LAGEN
434 Fifth Avenue
NEW YORK

VOLNEY L. MILLS TENOR
Grand Forks - N. D.
ELIZABETH PILLOW SOPRANO
South Side Studio:
5200 WASHINGTON AVENUE
CHICAGO, ILL.
Pupils
Voice
Production

JOHN B. MILLER TENOR
Direction
K. A. STAVRUM
Steinway Hall, - CHICAGO

MORTIMER WILSON
Theory and Composition
LEIPSIK HAYDNSTRASSE5

ZUKOWSKY
Russian Violin Virtuoso
Member and Soloist With Thomas Orchestra. Pupils accepted
619 Fine Arts Building, Chicago, Ill.

WHITE LONGMAN CONTRALTO
1311 East 53d St., Chicago, Ill. Phone, Hyde Park 3945

KATHERINE ALLAN LIVELY PIANIST
Houston - Texas

The JENNETTE LOUDON School of Music
Special Course for Children—Advanced Pupils
629 Fine Arts Building - Chicago, Ill.

FOLDING VALISE PRACTICE KEYBOARD
WRITE FOR CATALOG AND PRICES
THE A. L. WHITE MFG. CO. 315 Eastwood Ave. CHICAGO, ILL.

\$100 REWARD
The Publishers of the well known AMERICAN HISTORY and ENCYCLOPEDIA of MUSIC will pay One Hundred Dollars for the arrest and conviction of one F. K. Thompson, alias F. K. Arthur, R. A. Adams or G. S. Hall, who is defrauding music teachers and professionals by offering a fake American Encyclopedia and History of Music at a ridiculously low price for cash in advance. "Thompson" is medium height, dark hair, dark prominent eyes. Very smooth talker. Nervous manner. Last heard of in West Virginia. A warrant is out for Thompson. If approached, report at once to your police department, and notify by wire Montgomery, Hart & Smith, Attorneys, Chicago, Ill.

LEOPOLD KRAMER CONCERTMASTER with the CHICAGO GRAND OPERA COMPANY, for many years CONCERTMASTER with the THOMAS ORCHESTRA.
will accept violin pupils beginning 15th May in WAIKHOFEN AN DER THAYA, NEAR VIENNA.
Address: LEOPOLD KRAMER, Metropolitan Opera House, Philadelphia, Pa., or WILHELM KRAMER, Kgl. Weinberge bei Prag, Patroska 3.

PRISCILLA CARVER PIANIST, ENSEMBLE
PLAYER AND TEACHER
256 Central Ave., Highland Park, Ill.
Phone Highland Park 1944

RAGNA LINNE DRAMATIC
SOPRANO
STUDIOS
KIMBALL
HALL

YOCUM PIANIST
Direction: MARC LAGEN
434 Fifth Avenue New York

ETTA EDWARDS Formerly of Boston
Voice Culture and Repertoire
In Los Angeles until May, 1911

Christian HANSEN TENOR
Address P. Doucet
2647 Broadway, N. Y.
Formerly Boston Grand Opera. Leading Soloist, New Opera Co., Management. J. CARL BREIL. NOW TOURING

NARELLE IRISH BALLADIST
ADDRESS:
QUINLAN INTERNATIONAL
MUSICAL AGENCY
1 West 34th Street, New York

FAY CORD SOPRANO
MARC LAGEN
434 Fifth Avenue
NEW YORK

MIDDLETON BASS - Chicago, Ill.
R 4073 Kenmore Avenue.
MARY A. COX VIOLINIST
American Conservatory, Kimball Hall Building
Residence Phone, 3582 Hyde Park Chicago, Ill.

Dr. CARVER WILLIAMS Bass
Management: SAM'L B. GARTON
Auditorium Building - Chicago

CHARLOTTE GUERNSEY
Recently returned from Italy
Opera, Concerts and Oratorio
Address: 127 West 58th Street New York City

Sig. ANTONIO FROSOLONO Concert
Violinist
712 Fine Arts Building
Management: MME. FROSOLONO
1227 E. 44th Place, Chicago, Ill. Phone Bressel 5078

ARTHUR DUNHAM (F. A. G. O.)
CONCERT ORGANIST
Address: 6141 TEMPLE, INDIANA AVENUE CHICAGO, ILL.

LUTIGER GANNON CONTRALTO
E 715 Kimball Hall - Chicago

SALMON Piano Instruction
Lecture Recitals
(Russian Music)
STUDIO: 834 Carnegie Hall, New York
Tel., 1550 Columbia
(Boston, Huntington Chambers, Tuesdays)

SHERWOOD MUSIC SCHOOL
Fine Arts Building Chicago
Highest Standard of Artistry.

Mr. Sherwood has received the highest endorsement of Paderewski, Leschetizky, Moszkowski, Sauer and others.

Faculty includes: Piano, WILLIAM H. SHERWOOD, GEORGIA KOBER; Organ and Theory, WALTER KELLER; Vocal, Arthur Beresford; Violin, Antonio Frosolono; Public School Music, Wm. ApMadoc; Dramatic Art, Winnifrede W. Just and others.

For catalogue address W. KELLER, Sec'y.

BERGEY TENOR Mrs. BERGEY, Pianist
Teachers of Singing and Piano
600-601-602 Steiny Hall
Chicago, Ill.

MAY HAMAKER SOPRANO
Returned from Europe
Pupils accepted
135 West 104th Street, New York
TEL. 2835 RIVERIDE

HARRIS, Jr. TENOR
Recital, Concert
Oratorio
136 West 44th Street. - New York, N. Y.

FINNEGAN Soloist St. Patrick's Cathedral
Concert, Oratorio, Recitals
5187 BROADWAY
614-J. HUNTINGDALE

EUGENE BERNSTEIN 253 West 111th Street
NEW YORK
Tel., 1900 Morning.
The Eugene Bernstein Trio

KURSTEINER Ogonts School, Philadelphia
"The best teacher I have ever known."—Frances G. Bennett, Prin.
CLEDENNING HOTEL, 202 WEST 103d STREET Tel., 3510 River.

AMERICAN CONSERVATORY
KIMBALL HALL BUILDING, Wabash Avenue and Jackson Boulevard, Chicago
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST
Among the seventy eminent instructors the following might be mentioned:
Piano—John J. Hattstaedt, Victor Garwood, Allen Spencer, Henri Levy, Silvio Scintol.
Singing—Karlton Hackett, David D. Duggan, Regus Linne, Jennie F. W. Johnson, John T. Read.
Organ—Wilhelm Middelshulte.
Violin—Herbert Butler, Adolf Weidig.
Theory—A. Weidig, Arthur Olaf Andersen.
Public School Music—O. E. Robinson.
School of Acting—Hart Conway.
JOHN J. HATTSTAEDT, President.
Catalogue mailed free.

THE AUDITORIUM HOTEL
Michigan Boulevard and Congress Street, Chicago
For twenty years the leading hotel of the city, will be carefully maintained in that Leading Position by its NEW MANAGEMENT which went into effect October 1, 1909. Upward of \$300,000 have been expended for improvements, new plumbing, decorations and furniture. The restaurants have been refitted and newly decorated. Cuisine and service unexcelled.
W. S. SHAFER, Manager

SHARP-HERDIEN SOPRANO
5132 Kenmore Avenue - Chicago, Ill.

Theory **FRANK WALLER** Accompanist
Organist Memorial Church of Christ
Phone, Bressel 2361 629 Fine Arts Bldg., Chicago, Ill.

ALTA MILLER, Soprano
Concerts, Recitals, Teaching.
1707 HINMAN AVE., EVANSTON, CHICAGO
Telephone, Evanston 318

WALTER SPRY CONCERT PIANIST
Director, Walter Spry Piano School, Fine Arts Bldg. Chicago, Ill.

Mrs. THEODORE WORCESTER CONCERT PIANIST
Address: 625 Orchestra Building, Chicago, Ill.
STEINWAY PIANO USED

James Stephen MARTIN Vocal Instruction
Studios: { 6201 Walnut Street } Pittsburgh
{ 307 Nixon Building } Pa.

CLARENCE DICKINSON CONCERT ORGANIST
Organist and Choirmaster Brick Presbyterian Church, Conductor
Modelasson Glee Club 412 FIFTH AVENUE, NEW YORK CITY

Ellis Clark Hamann PIANIST
1524 Chestnut Street PHILADELPHIA, PA.

ARTHUR M. BURTON BARITONE - Chicago
Fine Arts Building

CHICAGO MUSICAL COLLEGE
Now in its NEW HOME facing the Lake front Park
The finest building of its kind in the world. Valuation \$1,000,000.00. Housing the largest of all institutions of Musical Learning.

Containing ZIEGFELD HALL, An Ideal Auditorium
ALL BRANCHES OF
Acting MUSIC Expression
Opera Modern Languages
Acquisitions to the Faculty:

ANTON FROSTEN—The Eminent Pianist and Instructor of Berlin
ALEXANDER DEBALO—The Famous Hungarian Violinist
MAURICE DEVRIES—The Renowned Vocal Instructor. Formerly
Leading Baritone, Paris Grand Opera and Metropolitan
Opera Co., New York.

Founded 1869
Dr. F. Z. ZIEGFELD, President
New Chicago Musical College Building,
246-7-8-9 Michigan Boulevard, Chicago
CATALOGUE MAILED FREE

THE Baldwin PIANO



"I consider the Baldwin the Stradivarius of the few really great Pianos of the World." —De Pachmann
 "A great Piano! It satisfies me completely." —Pugno
 "A tone which blends so well with my voice." —Sembrich

THE BALDWIN COMPANY
 MANUFACTURERS
 142 W. FOURTH STREET, - CINCINNATI

STRASSBERGER CONSERVATORIES OF MUSIC



Established 1896. SCHOOL OF OPERA AND DRAMATIC ART
 NORTH SIDE, 8200 ST. LOUIS AVE. ST. LOUIS, MO. SOUTH SIDE, GRAND AND SHERARD AVE.
 The most reliable, complete and best equipped Music Schools with the strongest and most competent Faculty ever combined in a conservatory in St. Louis and the Great West.
Reopens September 1st.
51 TEACHERS—EVERYONE AN ARTIST.
 Among them are Professors of the highest standard of Europe and America.
TERMS REASONABLE. CATALOGUE FREE.
 Free and Partial Scholarships for deserving pupils from September on, and many other free advantages.
Academy of Dancing Reopens About Sep. 15th for Children for Adults.
 The Conservatories Halls to Rent for Entertainments of every description for moderate terms.

NEW YORK GERMAN CONSERVATORY OF MUSIC

306 MADISON AVENUE, Near 42d Street, NEW YORK
 Empowered by law to confer Diplomas and the Degree of Doctor of Music.
 DIRECTORS: CARL HEIN, AUGUST FRAMCKE.
 Instruction given in all branches of music from first beginning to highest perfection. Thirty-eight of the most known and experienced professors.
TERMS, \$10 UP PER QUARTER.
 Special Departments for Beginners, Amateurs and Professionals.
 Free advantages to students: Harmony lectures, concerts, ensemble playing, vocal sight reading.
SEND FOR CATALOGUE.

THE AMERICAN INSTITUTE OF APPLIED MUSIC

(The Metropolitan College of Music)
 JOHN B. CALVERT, D. D., President. 212 W. 59th St., New York City
 Telephone 2329 Columbus.
THE FACULTY AND EXAMINERS.
 HENRY SCHMIDTKE, HARRY ROWE SHELLEY, R. HUNTINGTON WOODMAN, PAUL SAVAGE, H. RAWLINS BAKER, MCALL LANEHAM, SERGEI KLIBANSKI, WM. F. SHERMAN, MARY FIDELIA BURT, LESLIE J. HODGSON, FANNIE GREFFER, KATHARINE L. TAYLOR, GEO. COLEMAN GOW, DAN L. GREGORY MASON, MAY I. DITTO, JOHN CORNELIUS GRIGGS.
25th Season
 Send for circulars and catalogues **KATE S. CHITTENDEN, Dean**

THE INDIANAPOLIS CONSERVATORY OF MUSIC

Music :: The Speech Arts :: Modern Languages
PIANO—Mr. Edgar M. Cawley, Mr. Carl Beutel, Miss Eugenie V. Scorgie
SINGING—Mr. Clem O. Fiermoed, Mrs. Clem O. Fiermoed
VIOLIN—Herr Johannes Miersch, Mrs. Edgar M. Cawley
SPEECH ARTS—Mr. Charles Williams, A.B.
 In addition to the above, are twenty-five teachers of the highest standing. The largest and most complete school of Music and Dramatic Art in the Middle West. Ideal Residence Department for Young Ladies.
EDMAN M. CAWLEY, Director, 430 N. Meridian St., INDIANAPOLIS, IND.

SHREVEPORT LA. SCHOOL OF MUSIC

MR. and MRS. E. H. R. FLOOD, Directors. : : Catalogue. All Branches
THE MASTER SCHOOL OF MUSIC, Vocal Dept.
 Madame Jaeger, assisted by Edward Falck (assistant director and coach of Metropolitan Opera), and a notable faculty for Languages, Sight Singing, Theory, History and Literature of Music, Diction, etc.
 Term begins Oct. 24th. 46 CLINTON ST., BROOKLYN, N. Y.

CONCERT DIRECTION HERMANN WOLFF

The World's Greatest Musical Bureau
GERMANY: BERLIN AND FLOTTWELSTRASSE 1
 Cable Address: Musikwolff, Berlin
 Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.
 Representative of more than 100 artists, including d'Albert, Vasey, Ansgore, Thibaud, Kreisler, Sembrich, Rialer, Van Rooy, Heikking, Carreño and many other celebrities. Also manager of the Berlin Philharmonic Orchestra and of Arthur Nikisch.
 Principal Agency for Music Teachers

LEONARD Berlin, W.

Schelling St 6
CONCERT DIRECTION
 Representative of Emmy Destinn, Teresa Carreno, Joseph Lhevinne, Brussels String Quartet, Oskar Fried, Gesellschaft der Musikfreunde, Stern'scher Gesangverein and others.

HAMBURG, GERMANY
 Bundes Strasse 13 (after October 1st).

Madam Wera Ress Henry

Authorized Representative of the Famous Louise Ress Vocal Method (old Italian).

Announcement!

After Feb. 1st, 1911, the minimum charge for Reindahl Viols will be \$250.

This advance is due to a desire on my part to reap where I have sown, thereby preventing dealers from gleaming what rightfully is mine.

For some years it has been almost impossible for me to make violins as fast as I received orders for violins. This necessitated a "waiting list." Several collectors and dealers have taken advantage of this state of affairs, re-selling my instruments at higher prices to persons who would pay the advance rather than be kept waiting.

Another reason, and my main reason, is a desire to confine myself exclusively to the highest types of violins.

It will be impossible for me to finish any more instruments this year than have been promised, but orders entered prior to January first will be entered at my present minimum charge, \$200.

KNUTE REINDAHL

ATHENAEUM BUILDING

CHICAGO, ILLINOIS

VIOLINS AND BOWS
 VIOLAS AND CELLOS



A. B. CHASE PIANOS

Artistanos

Highest Type of Artistic Instruments
 For the Pianist, the Singer, the Teacher, the Student, the Conservatory, the Concert, the Home
Factory at NORWALK, OHIO

Reference: The Editor-in-Chief of THE MUSICAL COURIER

BUSH & LANE PIANOS



A quality of Tone Which Will please the Most Critical

A Piano Which Will Stand the Test of Years of Usage

Case Designs Which Are Original Artistic and Beautiful

BUSH & LANE PIANO CO.
 HOLLAND, MICH.

THE STERN CONSERVATORY OF MUSIC

FOUNDED 1850
 22a Bernburgerstrasse (Philharmonie), Berlin, S. W.
Royal Professor GUSTAV HOLLAENDER, Director
 Branche-Institute, Berlin-Charlottenburg, 8-9 Kantstr.
CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOLS: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all or choral instruments). SEMINARY: Special training for teachers.
 Principal Teachers: Conducting HARMONY AND COMPOSITION—Gustav Bumcke, Alexander von Fielitz, P. Geyer, Wilhelm Klatte, Prof. Arno Kieffel, Prof. Philip Ruefer, Prof. Carl Schröder, Josef Strinsky, Prof. E. E. Taubert, Arthur Willner. PIANO—Louis Bachner, Georg Bertram, Ludwig Breittner, Severin Eisenberger, AL von Fielitz, Guenther Freudenberg, Ernst Hoffmeister, Emma Koch, Prof. Martin Krause, Clara Krause, Prof. James Kwast, Frieda Kwast-Hodapp, Dr. P. Lutzenko, Gustav Pohl, Prof. Ph. Ruefer, Martha Sauvan, Prof. A. Sormann, Theodor Schoenberger, August Spanuth, Prof. E. E. Taubert. SINGING—Frau Ida Auer-Herbeck, Eugen Brieger, Frau Marg. Brieger-Palm, Karl Mayer (Chamber Singer), Frau Prof. Mathilde Mallinger (Royal Chamber Singer), Frau Prof. Selma Nicklass-Kempner, Nicolaus Rothmühl (Royal Chamber Singer), Maestro G. Scarneo, Wladyslaw Seidemann, Dr. Paul Bruns, Adolf Schulze, Sergei Klubansky, Alfred Michel. OPERATIC CLASS—N. Rothmühl. VIOLIN—Prof. Gustav Hollaender, Sam Franko, Alexander Fiedemann, Max Grünberg, &c. &c. HARP—Franz Poenitz, ORGAN—Bernhard Irrgang, Royal Music Director. CELLO—Erich Hollaender, Eugen Sandow, &c.
 Proscriptions may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

Royal Conservatory of Music and Theatre

DRESDEN, GERMANY

Fifty-Fifth Year, 1909-1910. 1,505 Pupils, 82 Recitals, 116 Instructors

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

Prospectus and List of Teachers from the Director/um

HAZELTON BROTHERS PIANOS

THOROUGHLY FIRST-CLASS IN EVERY RESPECT

APPEAL TO THE HIGHEST MUSICAL TASTE

Nos. 66 and 68 University Place

NEW YORK

THE STEINWAY PIANOS

[GRAND AND UPRIGHT]
Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

Factories: { Park Avenue, Borough of Manhattan
Jackson Avenue, Borough of Queens
Ditmars Avenue, Borough of Queens
Riker Avenue, Borough of Queens } NEW YORK

AND

St. Pauli, Schanzenstrasse, 20-24 - - - HAMBURG

Warerooms: { Steinway Hall, 107-109 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London
Jungfernstieg 24, Hamburg, and
Koeniggratzstrasse 6, Berlin

They are also sold by our accredited representatives in all principal cities all over the globe

STEINWAY & SONS

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"



PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

PIANOS

KIMBALL

PIANOS

CHICAGO, ILL., U. S. A.

THE KNABE THE WORLD'S BEST PIANO

THE WORLD RENOWNED
SOHMER



The many points of superiority
were never better emphasized than
in the SOHMER PIANO of today

It is built to satisfy the most
cultivated tastes : : : : :

The advantage of such a piano
appeals at once to the discrimi-
nating intelligence of the leading
artists : : : : :

SOHMER & CO.

NEW YORK WAREHOUSES:

315 FIFTH AVENUE
Corner 32d Street

& Autopiano

is known throughout America and Europe for its
artistic qualities as a Piano, and its durability and
excellence as a player piano

THE AUTOPIANO CO.

Factory and General Offices:

12th Avenue, 51st to 52d Streets, New York

LONDON REPRESENTATIVE: KASTNER & CO., Ltd., 34 Margaret Street